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PIANOS





LUITPOLD STR. 24, BERLIN, W.  
OCTOBER 15, 1905.

**T**HIS week's concert attractions were not so numerous as those of last, but in unique and exceptional quality they more than compensated for any lack in number. Aside from the more than usual good things, Gerardy, Wüllner, the new Lamond Trio, and Dohnányi, there were the interesting vocal phenomenon, Urany Verde; the excellent piano duetists, Hans Hermanns and his wife; the little Satz girls, piano prodigies; Boris Hambourg, 'cello debutant; and, greatest of all, and for the last few years least accessible of all, Marcella Sembrich, prima donna.

Madame Sembrich made her entrée after an absence of several years, and notwithstanding the exceedingly high prices charged, the large hall of the Philharmonic was completely sold out. The world of fashion, wealth and art was represented, and in one of the first rows sat Lamperti, the illustrious maestro, an attentive listener to the achievements of his most famous pupil. With the assistance of the Philharmonic Orchestra, under Scharrer, the great diva sang "Piangerò la sorte mia" and "Batti batti," by Mozart, as well as "A fors e lui," from "La Traviata." As Lieder, with piano accompaniment, she also gave "Du bist die Ruh" and "Wohin," by Schubert; "Der Nussbaum" and "Aufträge," by Schumann; Brahms' "Wie Melodien zieht es mir" and the Richard Strauss "Ständchen."

Sembrich's voice still retains some of its youthful beauty, freshness and bloom, and her command of it is as great as ever. Her vocal technic was pearly and brilliant, and finished to the smallest detail. She rose to supreme artistic heights in her delivery of the "Traviata" aria, and her rendering of the German Lieder also was delightful. With the waltz song at the end of the program she quite set the audience wild, and aroused a storm of applause that compelled her to respond with several encores. It is not necessary to go into detail regarding Sembrich's singing, for its supreme qualities are well known to the whole world. Suffice it to say that her work on this evening, as always, was consummate vocal art.

Two very promising children, Elsie and Cécilie Satz, pupils of the Klindworth-Scharwenka Conservatory (in the class of Moritz Mayer-Mahr), made a very successful debut with orchestra on Saturday evening. Their program included numbers which few of their grown up listeners could have carried through with anything like success, and yet these children entered into their work with a surety which left no room for doubt as to their splendid powers. First the older, Elsie, played the opening two movements of the Saint-Saëns G minor piano concerto, then her small sister, Cécilie, gave the entire Bach concerto in D minor; and lastly, as a crowning feat, the two little girls performed the E flat major four hand concerto by Mozart.

The mere fact that children could attempt such a program indicates that they are phenomenally gifted. And such is indeed the case. They each play with natural ease and strength of chord, with unlabored octave and passage work, with well marked accents, and with logical conception. Moreover, the excellent schooling which they have received at Mayer-Mahr's hands was shown by the clearness, evenness and finish of their work and by their fine ensemble with the orchestra. Of the two Cécilie, perhaps, is more highly endowed. Her playing of the Bach concerto was astonishing, not only in its clear cut lines, but also in the beauty of tone and touch, and the masterly rhythm which she revealed. The Mozart double concerto, moreover, was given with an artistic ensemble positively marvelous, coming, at it did, from two ringleted little girls. In this number the children showed not only splendid ac-

cord in beat and accent, but also a harmony of interpretative effect truly remarkable; and the audience, which already had been lavish in its applause, burst into a storm of approbation, and would not rest until they had forced a repetition of the work.

Felix Berber introduced a new violin concerto on Monday evening at a concert in the Singakademie, with the accompaniment of the Philharmonic Orchestra, under the gifted baton of Bernard Stavenhagen. It was a three movement concerto in C minor by the late Coblenz composer, Heubner. Although not a work of great musical import or originality, it has many commendable features. For the solo instrument it is well written and well sounding, especially in the thoroughly violinistic double stops. The instrumentation is, on the whole, too robust, and there is an abundance of brass, yet the treatment of the orchestra is often interesting and pleasing. It is healthy, manly music.

Berber played the novelty, which bristles with difficulties, with absolute ease and repose and with a beautiful tone and much brilliancy. He also did the Mozart D major concerto in charming, dainty style, and the Beethoven concerto, on the other hand, with breadth and virility. Berber is an admirable violinist, who combines a luscious tone and finished technic with temperament and charm of personality. He deserves gratitude for the many novelties he has introduced here. The orchestral accompaniments under Stavenhagen were sympathetic and absolutely finished.

Since the advent of Jean Gerardy, no new 'cellist has made such an impression in Berlin as the youthful Boris Hambourg. He appeared at Beethoven Hall on Thursday evening, accompanied by the Philharmonic Orchestra. His opening number was the Tchaikowsky variations on a rondo theme. Next came a suite by Bach for 'cello alone; then followed three old Italian compositions, a beautiful sonata in C major, by Marcello; an aria, originally written for violin, by Tenaglia, and a rondo by Boccherini, and also a bourée, by Handel. His closing piece was a concerto in C minor by the celebrated 'cellist and pupil of Servais, Jules de Swert.

Boris Hambourg is a veritable chip of the old block, and a worthy son of his father and partner of his two brothers, Jan and Mark. Although he is only twenty years old, the technic of his left hand is already developed to an astonishing degree. In all kinds of difficult passage work, in glissandos, in octaves, in harmonics, and so forth, he was infallible. Moreover, he draws a tone of great purity and warmth, a tone that goes to the heart. He plays with much soul in cantabile, and with verve and power in passages. The Tchaikowsky piece is not of much musical worth, but by his graceful and finished performance Hambourg made it interesting. The De Swert concerto deserves to be heard oftener. It is good music. It affords the soloist a grateful task, as it lies and sounds well for the 'cello throughout, and its orchestral dress is also of interest.

Hambourg made a decided hit, and was recalled again and again, playing numerous encores, of which his own arrangement of a Chopin mazurka was very effective. He will surely become one of the greatest 'cellists of his time, when he shall have acquired more breadth and repose, for already he takes high rank among his colleagues of the knee-viol.

The same evening that great artist, Jean Gerardy, was heard in the Philharmonic, at a concert at which the other

soloists were Rose Ettinger, soprano, and Clotilde Kleeberg, pianist. All three were enthusiastically received, but Gerardy was the lion of the hour. He played the Boellmann variations in a way that was absolutely perfect, and what he made out of Popper's Hungarian rhapsody was astonishing. The eminent artist was in remarkably good form, and played with a finish, a precision, a breadth of style and a beauty of tone that were electrifying. Next week he leaves for America, so you will soon hear some great 'cello playing on the other side.

A pianistic couple, Hans Hermanns and his wife, Frau Hermanns-Stribbe, played compositions for two pianos in Beethoven Hall, revealing great finish of execution, and an ensemble that has been perfected to a remarkable degree. The literature for two pianos is very limited, but the works they offered, a rondo in B major, by Mozart; the Brahms F major sonata, and Sinding's E flat minor variations, were full of interest. These two artists have acquired a virtuoso ensemble that is unique. They play as two souls with but one thought.

Ludwig Wüllner gave the first of his series of song recitals Tuesday evening. As is always the case with Wüllner, the Philharmonie was full to overflowing. There are few singers with voices who can accomplish this feat, and surely none other like Wüllner, without a voice, can do it. What this artist lacks in vocal powers, however, he makes up in interpretation. His impassioned delivery, combined with his great artistic intelligence, makes his work exceedingly effective. It is unsatisfactory, however, to those who love the true vocal art, and he indulges in many exaggerations of expression. None the less it cannot be denied that Wüllner is a remarkable personality.

A strange song recital was given Tuesday afternoon in the concert hall of the Hotel de Rome. The artist, Urany Verde, is in a class all by herself. She is a woman with a man's voice. Until she was twenty-three years old Fräulein Verde sang soprano only, but of late she has developed a genuine tenor organ. When she sings forte her voice is absolutely that of a man, but in pianissimo it is that of a contralto. Fräulein Verde's program contained for the most part German Lieder, although her first number was the tenor solo from Eckert's "Wilhelm von Oranien," with accompaniment by the piano and the reed organ. In fact, the organ was employed effectively for the accompaniments to several numbers during the concert. In her singing, Fräulein Verde made an excellent impression. Her voice is one of wide range, capable of great modulation, and very warm. She sang with good taste throughout her long program, revealing above all the soul of the true artist.

MacDowell's sonata, "Eroica," was introduced here by George Buddeus, at a piano recital on Wednesday evening. The work was very well received. Buddeus is an excellent pianist. He has great physical strength, a clear, legitimate technic, and much variety of tone color. His interpretations were good, straightforward, and honest. There is nothing especially individual about his playing, but he made on the whole a very favorable impression.

The following three concerts were attended by my assistant, Miss Allen, who writes: The first Waldemar Meyer Quartet concert was dignified by the assistance of Ernst von Dohnányi, who collaborated with Waldemar Meyer in the "Kreutzer" sonata. And how well the young Hungarian did play! There were a freedom and unpretentious finish about his work which were utterly delightful. Dohnányi is one of the few artists who conforms with the spirit as well as the letter of the pianistic law.

Henry Bramsen, the Danish 'cellist, played in conjunction with Conrad Ansoerge at Bechstein Hall, on Friday evening, giving the Schubert duo, op. 70, and the two Beethoven sonatas, op. 102, No. 1, and op. 69, all works for 'cello and piano.

Bramsen is an excellent 'cellist. As a rule his work is marked by a combination of vigor and sound musicianship which makes a very favorable impression. On this occasion, however, he had not much chance to display the finer graces of his art. In the Schubert duo, which I heard Ansoerge at the piano played far too heavily, and in his effort to keep the predominance of tone Bramsen's playing sounded rough and forced. It is strange that so splendid a soloist as Ansoerge should even once be guilty of a fault in ensemble.

The Lamond Trio (Frederic Lamond, piano; Alfred Wittenberg, violin, and Franz Borisch, 'cello,) gave its first concert Friday in the Oberlichtsaal, and if excellence be an indication of long life: the organization should certainly live forever. The program contained only standard works, and therefore was calculated to provoke criticism, consisting, as it did, of the "Kreutzer" sonata and the Beethoven trios, op. 70 and 97. The three artists, however, played

throughout with the highest degree of musicianly art and human feeling. With Lamond purling away at the piano, Wittenberg's virile violin singing strong and clear, and the smooth tones of Borisch's 'cello, one would expect a concert delightful to the ear. It was in the higher qualities of ensemble interpretation, however, that the new trio showed itself especially noteworthy, and the middle movement of the trio, op. 70, in particular, was given with an artistic suggestion matchless in idea and performance.

Two famous sons of France and Germany celebrated their seventieth birthdays last week—Camille Saint-Saëns on the 9th and Felix Draesecke on the 7th. I have no doubt that THE MUSICAL COURIER has already given its readers a sketch of the genial Frenchman's career, but it will be of interest to many to learn that his greatest opera, "Samson and Delilah," was first performed at Weimar, December 2, 1877. Numerous other of Saint-Saëns' compositions had their initial performance in Germany. In fact, it was Hans von Bülow, who first played his piano concertos.

A Draesecke jubilee concert was given last Sunday at Dresden, where the well known German composer is very popular.

Leopold Godowsky is having extraordinary success on his tour of Holland. From all the leading cities of that country come most enthusiastic reports about the great pianist. Godowsky returns here on the 20th, and after a rest of a few days will leave for a concert tour of Russia.

Dr. Otto Neitzel's three lecture-recitals will take place at Beethoven Hall, October 22, November 19 and February 19. The program of the first will be devoted to Beethoven, that of the second to Chopin and Schumann, and Dr. Neitzel's theme for the third will be the "Humorous in Music."

The following letter, written by Leoncavallo to the Pope, is as interesting as it is characteristic. Evidently the celebrated composer does not believe in the Biblical injunction not to let the left hand know what the right is doing; in giving for charity at least. In fact, his liberality smacks much of *réclame*. Here is the letter, which appeared in the *Osservatore Romano*:

"Holy Father! The cries of distress which have reached the whole world, coming from the extremest end of our beautiful peninsula, have awakened a still deeper and more sorrowful echo in my Christian soul. For my sweetest memories of my sainted parents, of my happy childhood days, link themselves with Calabria, now mangled by the earthquake. In the shadow of those mountains I grew to manhood, and in those Alpine valleys I dreamed my first song. The first gleam of the glory granted to me by God in his kindness is associated in my thoughts with that hospitable land whose son I am.

"On this occasion, therefore, I feel duty urging me more strongly than other people. Inspired by the profound religious feeling which has dominated me from former days, I have decided to compose a prayer to the Holy Virgin Mary, to have it published at my own expense, and to devote one-half of the proceeds to the needs of the sufferers in Calabria and the other half to the adornment of the Cathedral of the Madonna della Serra, in Montalto Uffugo.

"Holy Father! If I could preface this song with a few lines from the father of Christendom, bestowing upon me, the least of his children, the honor of accepting the dedication of the 'Ave Maria' which I have composed, and recommending to the faithful to buy it, I should be enabled—by the mighty assistance of your Holiness, and by the support of the faithful—to perform a deed most beautiful, most Catholic and most useful.

"In the hope that my request will be met with a favorable reception from your Holiness, I thank you in advance, and rest in your Holiness' fatherly blessing.

"In humility and devotion,

"RUGGERO LEONCAVALLO."

Basel, Switzerland, September 13, 1905.

In the concert which Traugott Ochs recently gave at Bielefeld, to celebrate the twenty-fifth year of his activity as music director, Paul Ertel's symphonic poem, "Belthasar," was performed with great success. The same work will be given in Berlin on the 24th of this month.

Edna Darch, that charming girl and wonderfully sweet singer, from Los Angeles, Cal., in whom Calvé was so interested, and whom I recently mentioned, sang for Lamperti the other day. The great maestro was delighted with her work, and requested her to come again soon. He praised not only her voice, but also her refined artistic taste and her unusual musical qualities.

Miss Darch is indeed a remarkably gifted girl, and unless all signs fail she will some day be an honor to our country. America has produced many beautiful voices, but never yet have I heard an American girl whose singing so touched the heart, and who combined to such a degree with beauty of voice the soul of the true artist. Miss Darch is also an excellent pianist, and a prominent feature of her singing is her accompanying. She has an ensemble of voice and piano that is simply perfection. After her American tour of twenty concerts, which begins in January, Miss Darch will probably return to Berlin for further study. Her career is one to be watched with exceptional interest. With her manifold gifts and her sweet modesty and charm of personality she has every requisite for a brilliant future.

Bruno Oscar Klein and his gifted son, Karl Klein, are spending a few days in town. The young violinist played for me Friday to the accompaniment of his father. His name is certainly destined to shine in the art firmament, for he is a born violinist. He has a technic well rounded and developed, of remarkable precision and power in passage work; he draws a warm, full, singing tone, and his readings revealed a thoroughly musical nature. He played Lalo's "Symphonie Espagnole," and a splendid sonata of his father's, dedicated to Ysaye.

Karl Klein recently played the Lalo work to Sarasate, who was full of praise for him. The great Spaniard gave him a large photograph of himself and wrote upon it: "To young Klein, with compliments for the present, and best wishes for the future. Pablo de Sarasate, October 12, 1905."

In a few days young Klein leaves for London, where he will appear in concert with the Wood Symphony Orchestra. In January he will make his debut in Berlin with the Philharmonic Orchestra, when Xaver Scharwenka will honor him by conducting his accompaniments. He is an exceedingly talented youth, and undoubtedly has a bright future before him.

Albert Rosenthal, the young San Francisco 'cellist, who has been studying for several years past with Hugo Becker and David Popper, will make his Berlin debut this week in a 'cello recital at Beethoven Hall. Popper expects great things of Rosenthal, and he is indeed a very promising young artist. I shall write about his playing in detail after his concert. Young Rosenthal's sister, Adele, is an unusually gifted pianist. She is studying here with Mayer-Mahr. Still another sister is a talented violinist, who will soon begin her studies here with Hartmann.

August Scharrer, conductor of the Philharmonic Orchestra, brought out during the summer season at Scheveningen

(on the coast of Holland) over thirty novelties; that is, they were not absolute novelties, but works new to that place. One of them was a serenade for orchestra in five movements by Elizabeth Cuyper, the Dutch girl who lately won the Mendelssohn prize for composition here at the Hochschule trial. Other novelties were Hermann Oriene's overture to "Othello," Edward Uhl's Slavic intermezzo, Hans Sommer's "Waldfrieden," Philip Ruefer's "Schwerertanz," Christian Kriens' "In the Autumn," Rudicke's G minor scherzo, four orchestral pieces by d'Ambrosio, Gernshiem's B flat major symphony, and others too numerous to mention. The Dutch papers speak very highly of Scharrer's conducting during the summer.

Arthur Hartmann and Ernesto Consolo are at present on a tour of Scandinavia. From October 16 to November 23 they will play every night. At his Berlin concert, on November 6, Hartmann will introduce Mackenzie's violin concerto, entitled "Pibroch." Among the violinist's present pupils is Elsa Rosentower, the Berlin young lady who came into prominence two years ago on account of being the first German to go to America to study music. She had been a pupil of Emil Sauret, at the Royal College, in London, and followed him to Chicago, where she remained with him a year and a half. She is now finishing with Hartmann.

Isidore Seiss, the pianist, who recently died at Cologne, left 534,000 marks for charitable purposes, and 20,000 marks were bequeathed to his colleagues of the Cologne Conservatory (not to the piano teachers only, but to the instructors in all branches of music), and 2,000 marks were also left to his pupils.

The Belgian Grand Prix de Rome, for which the competition lately took place, was awarded to three competitors, Messrs. Delune and Herberings and Mlle. Busine, all Belgians.

Myrtle Elvyn, of Chicago, the Godowsky pupil, who made a very successful debut here last winter, has been engaged for concerts this season in Leipzig, Budapest, Breslau, Berlin, Osterberg, Frankfurt and London. Miss Elvyn is now devoting a portion of her time to teaching. She is a brilliant exponent of the Godowsky school of playing, which is, perhaps, the most modern of all schools, and she is thoroughly capable of imparting to students the great pianist's ideas. Miss Elvyn will probably remain in Berlin for the next two years.

The complete concert and opera list of the week is as follows:

#### SATURDAY, OCTOBER 7.

Beethoven Hall—Marie Brieger-Palm and Eugen Brieger, vocal.  
Beethoven Hall—Elsie and Caecilie Satz, piano, with Philharmonic Orchestra.

Singakademie—Luise Geller-Wolter, vocal.  
Hochschule—Alice Venning, vocal; Lily Henkel, clarinet; Fritz von Bose, piano.  
Royal Opera—"Cosi fan tutte."

#### SUNDAY, OCTOBER 8.

Philharmonie—Philharmonic "Pop."  
Royal Opera—"Der Roland von Berlin."

#### MONDAY, OCTOBER 9.

Singakademie—Felix Berber, violin, with Philharmonic Orchestra.  
Royal Opera—"Carmen."

#### TUESDAY, OCTOBER 10.

Beethoven Hall—Anni Bendorff, vocal.  
Beethoven Hall—Ludwig Willner, vocal.  
Philharmonie—Philharmonic "Pop."  
Singakademie—Waldemar Meyer String Quartet; Dohnányi, piano.  
Hotel de Rome—Uraný Verde, vocal.  
Kaiser Wilhelm Memorial Church—Concert of the church choir.  
Royal Opera—"Die Walküre."

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## WEDNESDAY, OCTOBER 11.

Bechstein Hall—Frederic Lamond, piano.  
 Beethoven Hall—Hella Sauer, vocal.  
 Philharmonic—Large hall, Philharmonic "Pop"; small hall, Anna von Bertrand, vocal.  
 Singakademie—George Buddens, piano.  
 Royal Opera—"Siegfried."  
 West Side Opera—"The Merry Wives of Windsor."

## THURSDAY, OCTOBER 12.

Bechstein Hall—Mohr Conservatory song recital.  
 Beethoven Hall—Boris Hambourg, cello, with Philharmonic Orchestra.  
 Philharmonic—Large hall, Rose Ettinger, vocal; Clotilde Kleeberg, piano; Jean Gerardy, cello; small hall, Vally Pfeiffer and Elsie Dietrich, vocal; Heinz Aschowitz, violin.  
 Singakademie—Joachim String Quartet.  
 Royal Opera—"Marriage Agalut Will."  
 West Side Opera—"The Gypsy Baron."  
 FRIDAY, OCTOBER 13.  
 Bechstein Hall—Henry Bransen, cello.  
 Beethoven Hall—Hans Hermanns and Marie Hermanns-Silbe, piano.  
 Philharmonic—Large hall, Marcella Semblich, with Philharmonic Orchestra; small hall, Lamond Trio.  
 Singakademie—Marie Panthes, piano.  
 Royal Opera—"Manon."

The coming week will be a fruitful one. We will have the opening concert of the Hermann Wolff Philharmonic series under Nikisch, the first of the Weingartner symphony concerts, with the Royal Orchestra; Joachim and Mühlfeld; Halir, with the Philharmonic Orchestra, under Richard Strauss, when Sibelius' new violin concert and an orchestral novelty by Loeffler will be heard; the first of the Busoni orchestral concerts, when Da Motta will play Otto Singer's new piano concerto; the St. Petersburg String Quartet; the Barth, Wirth and Hausmann Trio; the violinist, Carl Flesch, in the first of his five historical violin recitals; Otie Chew, with the Leipzig Philharmonic Orchestra; the first "Elite" Concert of the Concert Direction Jules Sachs; Reisenauer's piano recital, Maeschaert's song recital, and other concerts too numerous to mention.

ARTHUR M. ABELL.

## Otie Chew Here.

OTIE CHEW, the English violinist, arrived yesterday (Tuesday) by the Kaiser Wilhelm II, accompanied by her maid, her pianist and her manager, Mary L. Webb. They were met at the steamer by Miss Webb's private secretary and a representative of THE MUSICAL COURIER. Otie Chew's first appearance in this country is as soloist with the New York Philharmonic Society on November 10-11.

## ALICE NEILSEN'S CAREER.

Alice Neilsen has returned to New York after an absence of four and one-half years. She went to London in "The Fortune Teller," and the impression that her voice made was so good that the London press were all agreed as to the advisability of her abandoning comic opera for the higher walks of vocal art. About the end of June, 1901, she was introduced to Henry Russell, who was then instructor of singing in London. He advised her to follow him to Italy for the purpose of studying for grand opera. She subsequently worked with him for over a year. She then received an exceptional offer from Robert Newman of the London Queen's Hall, to appear in a number of orchestral concerts. She achieved a great success at her debut and was subsequently engaged for the London Musical Festival under the direction of Nikisch. Having completed her concert engagements, Miss Neilsen returned to Italy to resume her study for Italian opera, and was immediately engaged to sing at the Theatre Bellini, Naples. She made her debut there in the role of Marguerite in "Faust," and the Neapolitan verdict was unanimous in her favor. The papers commented in very high terms of praise on her excellent pronunciation of Italian, her exceptional beauty, and the clearness of her voice. She was generally considered to have acquired a very high form of the Italian school of bel-canto. Her fame spread in Italy rapidly, and the following year she had the privilege of being engaged for thirteen representations of "Traviata" at the San Carlo Opera House in Naples. After singing in most of the principal towns on the continent, the grand opera syndicate offered her a contract at Covent Garden in the special Mozart cycle under the direction of Richter. This was in the summer of 1904, and her singing of Zerlina in "Don Giovanni" and Suzanne in "Nozze de Figaro" improved the excellent impression she had already made in London when she first appeared in concert. During this time she had continued her vocal studies with Mr. Russell, who was instrumental in bringing about the autumn season of opera at Covent Garden last year. He induced Signor Caruso to come over especially for the opening of the season, and Miss Neilsen, on this occasion, filled Madame Melba's roles. She sang "La Bohème" with Caruso, "Rigoletto" with Maurel, and made other important additions to her repertory. Last May Mr. Russell instituted a season of opera at the new Waldorf Theatre in London, under control of the Messrs. Shubert. Miss Neilsen and Madame Calvé were the principals in this venture, and the operatic performances were alternated with dramatic performances by

Eleanor Duse. Miss Neilsen also created the roles of Norina in "Don Pasquale," Rosina in "In Barbieri" and Suzelle in "L'Amico Fritz." During the four years she has been absent from the United States, she has sung in about fourteen operas in a foreign language, and has acquired a repertory of nearly thirty. She sailed from Liverpool Friday, October 13, having sung at the Liverpool Philharmonic Society's concert before leaving England. She is the first comic opera star who has ever been known to succeed in so short a time in such exacting roles. She is now going to tour the United States in operatic concerts.

Henry Russell, who has brought a company of artists from Italy to support Miss Neilsen, is the artistic director of the concerts, which will be under the management of the Messrs. Shubert.

## MINNEAPOLIS.

MINNEAPOLIS, Minn., October 27, 1905.

IN THE MUSICAL COURIER of last week a special article was devoted to the dates and artists engaged by the Philharmonic Club and the Minneapolis Symphony Orchestra. The first concert of the orchestra is to be given on Election Night, with Hugo Heermann as the soloist.

Members of the Thursday Musicale opened the season with an evening of Spanish song by Señora Tibbetts. Yesterday, October 26, the "Study Sessions" of the club began. Wagner was the subject. The "Song Form" is another topic that the club will discuss this season.

Hermann Zoch, the pianist, will give his sixty-seventh recital at the Unitarian Church, Wednesday evening, November 1. His program will be devoted to Mendelssohn's "Songs Without Words."

Emma Eames and her company are to be at the Auditorium Monday evening, November 6.

Ednah F. Hall is the new solo soprano at the St. Andrew Presbyterian Church.

Fräulein Stübecke has opened a studio at the Landour.

Hattie A. Wolff goes to Red Wing one day a week to supervise the work of her assistants.

The Johnson School of Music, Oratory and Dramatic Art has begun its eighth year with a large enrollment of pupils. Gustav Johnson and Carlyle Scott are at the head of the piano department, H. S. Woodruff is the first teacher of the organ; Maude Adams Waterman, Ednah F. Hall and Harry E. Phillips are the vocal instructors; Mr. and Mrs. Charles Hold have charge of the department of oratory.  
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HOTEL CECIL, LONDON,  
October 18, 1905.

**T**HE Nelson Centenary celebrations are to take place this week, and concerts commemorative of the death of our naval hero are announced. Also the dry as dust musicians, who still abound in plenty, are discussing at great length the merits, origin, &c., &c., of such works of art as Brahms' "Death of Nelson," Davy's "Bay of Biscay," and other old time ditties. We are going to hear most of them at a special matinee concert which the Queen's Hall orchestra will give next Saturday afternoon. In addition to the two items I have mentioned Dibdin's "Hearts of Oak," "Rocked in the Cradle of the Deep" and "Rule Britannia" are in the program, which also contains the overture to the "Flying Dutchman" and "1812."

What the latter has to do with Nelson is a problem which is agitating everyone. After much thought someone has discovered that "1812" celebrated a French retreat of some sort. If you mention the word "French" in connection with Nelson everything is all right at once. But what about the "entente cordiale"? And why drag in Russia just now?

A more sensible proceeding of Mr. Wood's part would have been the inclusion of Wagner's "Rule Britannia" overture (which was performed for the first time at a symphony concert last year).

Lewis Waller will hurry away from his theatre in a motor car and arrive (police willing) at Queen's Hall in time to recite Kipling's "Ballad of the Clampherdown" at the concert.

Two other "Nelson" concerts will take place the same evening, one at the Albert Hall and another at the Crystal Palace.

The Jubilee season of the Crystal Palace Concerts (they were started in 1855) opened brilliantly with a Marie Hall recital. Miss Hall is at the very top of her form just

now, and she played most wonderfully on Saturday. Perhaps the best thing she did was the rendering of Paganini's D minor concerto, with the cadenza that for a long time it was considered impossible to play perfectly. Miss Hall played it perfectly, with an ease and certainty that fairly astounded her audience. Her refined and clear cut tone showed to its best advantage in Wieniawsky's "Souvenir de Moscou," but for many the greatest treat of the afternoon was the playing of a group of small pieces by Mozart, Dvorák, Couperin and other composers, in which Marie Hall's finished style and accuracy of detail were exhibited to the full. Encores were, of course, insisted upon.

Wilhelm Backhaus played at his recital last Saturday at Queen's Hall the program with which he won the Rubinstein prize. He is a pianist of some merits, but in my opinion he lacks any great interpretative qualities, and his playing is often of the "school girl" type in its mechanical brilliancy, unrelieved by any real conception of the work he is interpreting at the moment. His program on Saturday included a Beethoven sonata (op. 106) and Chopin's A flat ballade. Eleanor Felix, a pleasing soprano, sang some Strauss songs charmingly.

Last Thursday "Aida" was mounted at Covent Garden. The performance was well worth seeing for one thing only, Eleanor de Cisneros's magnificent portrayal of Amneris, the slighted Princess. Mme. de Cisneros is one of those rarities, a true operatic contralto. In addition to a voice of much power and beauty, Nature has endowed her with a fine presence; moreover, she is a born actress. Thursday she looked every inch a despotic princess, and sang and acted with a dramatic intensity that delighted

the audience. Throughout the evening her performance kept the highest level, but one might select for special mention the scene with Aida (in the second act) in which I thought Mme. de Cisneros was at her very best.

Tuesday night Mme. de Cisneros also gave a very fine performance in "Il Trovatore." Her impersonation of the gipsy Azucena was delightful in every way, the role displaying her exceptional vocal and dramatic gifts to the best advantage.

This is the singer's third season in London and we hope to welcome her for many more, for she is an artist of a type all too rare.

Another singer who deserves praise for some magnificent work during the past few days is Signor Stracciari, a newcomer possessed of a glorious baritone voice, and much dramatic fervor. In "Il Trovatore" his impersonation of the wicked Count di Luna was one of the features of the evening's performance. Thursday in "Aida" Signor Stracciari took the part of the captive Ethiopian King and sang with amazing power and intensity.

As his daughter, Aida, Madame Bouninsegna also won warm admiration for her beautiful vocal art, which was heard at its best in the big duet with Rhadames, in the third act.

Signor de Marchi, who created the part of Cavaradossi in "La Tosca" on its production in Rome in 1900, sang the role on Wednesday night, and again achieved a triumph. Madame Giachetti was the Tosca, and, as I have said before, it is one of her very best roles, giving her full scope for the powerful dramatic instinct she possesses.

Sammarco was the Scarpia of the occasion, and he made the very most of a part which suits him well.

Saturday night "Rigoletto" was mounted, Madame Melba singing Gilda's music. A new tenor, Signor Giorgini, was the Duke of the occasion. His performance was not in any way striking, but he has a beautiful voice.

This week is being devoted to repetition, and on Saturday the experiment of an operatic matinee will be tried, with "Il Trovatore."

Strauss' "Taillefer" was produced at the Bristol Festival last week. Written in the year 1902, it comes between "Ein Heldenleben" and the "Sinfonia Domestica." The text is taken from a poem by Uhland, and deals with Taillefer's warlike exploits, bringing in also a love episode in connection with Duke William's sister. In the introductory portion and also in the epilogue the music is melodious and convincing; the middle section is scarcely so satisfactory.

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Here the composer has scented the Battle of Hastings from afar and has plunged into the fray with his customary ardor. The ballad, which occupies in performance scarcely more than a quarter of an hour, was well given, the chorus attacking their important share of the work in very spirited fashion.

Tuesday night a symphonic poem by Siegmund von Hausegger was produced by Mr. Wood at Queen's Hall. It is entitled "Barbarossa," this being the surname of Frederick I of Germany, round whose figure there grew a legend, after his death, that he was not really dead, but was kept in a cave by a sorcerer and that he would ultimately return to his kingdom and deliver the people from their oppressors.

Herr Hausegger's symphonic poem is divided into three sections, corresponding vaguely to three symphonic movements, each a lengthy one; unfortunately, too, the interest is not commensurate with the length. The composer has Straussian tendencies, but he lacks inspiration on his own account. The slow movement, entitled "The Enchanted Mountain," is the best part of the work; in this there is some cleverly created "atmosphere," and there is a more genuine flow of inspiration. The finale, "The Awakening," is vigorous in its conception.

Wednesday night I dropped in to hear Brahms' first symphony. The first movement was not played well, but the second was better, and the delightful third received a splendid performance. Mr. Wood took it faster than Steinbach does, but the orchestra played most delicately. The finale, with its wonderful principal subject, also went very well.

I stayed to hear "Hel'enleben," which the orchestra played with quite an aplomb nowadays.

Henri Verbrugghen played the long and difficult violin solo most admirably. I think much of the success of the new Queen's Hall Orchestra is due to him. It is rare that a conductor has such a finished musician as leader and assistant chief d'orchestre. Mr. Verbrugghen is not only of the greatest assistance in those capacities, but he is, of course, a virtuoso of the front rank on his instrument (a superb Guadagnini, it may be mentioned), and it is not often that one man combines so many qualities in himself. Mr. Verbrugghen is figuring as a soloist again tonight, when he plays in Mozart's violin and viola concerto.

Friday night Schumann's fourth symphony and Brahms' second piano concerto were the chief items in the program.

Everyone is praising Hamilton Harty's "Irish" symphony, which was produced on Saturday night. Mr. Harty is to be congratulated on choosing to write a symphony instead of the usual "poem" that the young composers produce ad lib. The symphonic form is by no means dead; Tchaikowsky, Brahms and Dvorák opened up new fields by enlarging and modifying the structure of symphonic movement, and they showed the way for further work.

I am not suggesting that Mr. Harty's symphony is fit to be ranked with those of the masters I have mentioned, or that it is an advance on their ideas; it is akin in its derivation to Dvorák's "New World" symphony. Mr. Harty having used Irish folk tunes as subjects for each of the movements of his work. The third movement, a scherzo, is particularly taking; in it the composer has used the tune of "The Girl I Left Behind Me," which, he asserts, is Irish. Of much beauty, too, is the Lento, one of the folk tunes in which is "Jenny Muveela." The symphony is full of ingenious workmanship and picturesque orchestration.

Hamilton Harty, who is only twenty-four years of age, is a well known concert accompanist, and he has already won two prizes for compositions at the Feis Ceoil (a sort of Irish Eisteddfod). He is the husband of Agnes Nichols.

Tonight Percy Pitt's symphonic impressions, "Paolo and Francesca," are to be played; the music is some of the best Mr. Pitt has written so far. At the same concert three pieces for strings by Purcell receive their first performance in London. (That should be an encouraging fact to young composers of the present day.)

Tomorrow Granville Bantock's "Helena" variations are to be played. They are understood to represent the various moods of the composer's wife. This opens up a new vista of terrors for musicians' wives, a deserving and long suffering class of women as a rule. Anyway it is to be hoped that the lady has revised the score of this fragment of another domestic symphony.

Friday the Beethoven violin concerto and the "Unfinished" symphony are down for performance.

Next Wednesday Gustav Mahler's fourth symphony will receive its first English performance.

Clara Butt gave her annual concert at the Albert Hall last Saturday afternoon. The famous contralto was in glorious voice, and I do not think I have ever heard her sing better. A certain section of the critics choose to sneer at Madame Butt's singing, nevertheless I must confess to a great amount of personal enjoyment at hearing that superb voice, even in an ordinary song.

Clara Butt has, of course, not done the work she might have in oratorio, but she has made a little corner of her own in vocal art—ballad singing. Give her a song about mothers and babies, or stained glass windows, and she will move most audiences. Madame Butt, moreover, bestows more artistic finish upon her songs than some of the afore-said critics would have us believe.

Saturday she sang a scena by Frederick Cliffe, "The Triumph of Alceste," most magnificently; the pity of it was that it was such poor music. Of the songs in her program the best were one by Ernest Newton, "For Love of You," and a new song, "England, Mother England," by Edward Booth.

Kennerley Rumford sang a scena by Landon Ronald, and two of Stanford's "Sea Songs."

Elgar is at present on a trip in Eastern waters, the composer being a guest on board Lord Charles Beresford's flagship in the Mediterranean. Verily it is a good thing to be a popular composer! Sir Edward is telling all his friends that he is going to enjoy himself, and do no more composing. Certainly, he has not been doing much of late.

Friday at the Aeolian Hall, Fraulein Carlotta Stubenrauch, the well known Berlin violinist, and Froken Salicath, the pianist, gave a recital together.

"Madame Butterfly" is to be mounted at Covent Garden on the 24th inst., and Bolto's "Mefistofele" on the 26th.

Daniel Mayer is now the sole agent of Mark Hambourg, Jean Gerardy and Mischa Elman.

Mark Hambourg, who has just returned from his South African tour, gave in all twenty-five concerts while away—four in Cape Town, six, Johannesburg; two, Pretoria; two, Bloemfontein; one, Port Elizabeth; one, East London; two, Durban; one, King Williamstown; one, Grahamstown; one, Krugersdorp; one, Pocheftroom; one, Maritzburg; one, Kronstad; one, Beaufort. More than 35,000 people went to hear him at the recitals, and the receipts amounted to over £8,000 (\$40,000). Up to date Mark Hambourg is booked for seventy concerts in Europe, twenty in Holland, twenty-five in England, and twenty-five in Germany, Belgium and France. He begins his tour with the Philharmonic under Nikisch, on October 27, in Hamburg, and on October 30 in Berlin.

André Messager leaves England today per steamship Oceanic for New York, in order to conduct the first performance of "Véronique." This delightful specimen of French operette has, in its English form, been one of the greatest successes of recent years in London.

#### Clara A. Korn's Compositions.

THE following paragraph about Clara A. Korn's compositions is from the Orange (N. J.) Chronicle:

Clara A. Korn has added two more numbers to her series of piano pieces, "Some Characters in American Literature, Musically Illustrated," and has dedicated the set to the Messrs. S. C. and M. Betts, of Brooklyn.

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## BROOKLYN.

BROOKLYN, October 29, 1905.

**T**HURSDAY night, with political excitement on every side, the Brooklyn Institute opened its musical season at Association Hall. David Bispham and Marie Nichols appeared in the following program:

Si tra i ceppi, from <i>Berenice</i> .....	Handel
Qui sdegno, from <i>The Magic Flute</i> .....	Mozart
Adelaide.....	Beethoven
Andante and Finale from <i>Concerto</i> .....	Mendelssohn
Mr. Bispham.	
Miss Nichols.	
The Wanderer.....	Schubert
Taubenpost.....	Schubert
Du bist die Ruh.....	Schubert
Mr. Bispham.	
Introduction and Rondo <i>Capriccioso</i> .....	Saint-Saëns
Miss Nichols.	
Liebst du um Schönheit.....	Clara Schumann
Ich stand in dunklen Träumen.....	Clara Schumann
An einem lichten Morgen.....	Clara Schumann
Mr. Bispham.	
Romance.....	Ries
Humoreske.....	Dvorák
Scene de la Csardas.....	Hubay
Miss Nichols.	
Bright Star (Keats).....	F. S. Converse
I'm Wearin' Awa', Jean (Lady Nairn).....	Arthur Foote
Prospect (Browning).....	C. Villiers Stanford
The Pipes of Pan (Adrian Ross).....	Edward Elgar
Mr. Bispham.	

A large audience welcomed both artists. No singer before the public today appeals more to the cultivated mind than Mr. Bispham, and at the same time his intellectual and finished art is blended with qualities that denote a sympathetic nature. Bispham's singing touches the heart, and that may sound paradoxical to readers who do not quite comprehend how the same artist can be both intellectual and emotional. While Mr. Bispham has a large following, his popularity was gained without any tricks to win the gallery. Even in his encores Mr. Bispham never descends to the trivial or commonplace. It is often in the extra numbers that artists give, that they spoil the good effect of their program numbers. After the Schubert songs, Mr. Bispham sang "Who is Sylvia," the same composer's setting for Shakespeare's romantic lines.

The songs by Clara Schumann were worth singing, and it is doubtful if many in that audience had ever heard them before. By singing Robert Schumann's "Widmung" after three enthusiastic recalls, the singer evoked memories happy and tragic in the lives of Clara Wieck and Robert Schumann. The audience, not content with hearing Mr. Bispham sing thirteen songs and two arias, remained in the seats at the close of the stirring "Pipes of Pan," and recalled the baritone again and again, and he finally sang "Hark, Hark, the Lark," a universal favorite with his admirers.

Mr. Bispham enters upon the present season with his voice in prime condition, and the golden prospects of many engagements in all sections of the country.

Marie Nichols, the violinist, is a newcomer in Brooklyn,

but music lovers in that vicinity will want to hear her again. The young artist is a product of the best schooling, and the beauty and sincerity of her art were manifest in everything that she played. All that Miss Nichols does she accomplishes with the utmost ease. As one of her warmest admirers declared, she was born to play the violin. Arms, fingers and brain are in harmony. We cannot deny that personality is a factor in a young artist. In point of feminine loveliness, Miss Nichols would win before the most exacting juries. After the Hubay number, Miss Nichols was called out several times, and she played for her encore, a plaintive Russian song by Lalo. Isabel Moore accompanied Miss Nichols. The fair violinist has some excellent engagements awaiting her in New England and throughout the West.

Quartets by Mozart and Beethoven will be performed by the Kneisels, at Association Hall Thursday evening, November 2. Between the quartets, Mrs. Thomas Tapper and Mr. Kneisel are to play the Grieg sonata for piano and violin, in C minor. The concert is under the auspices of the Brooklyn Institute of Arts and Sciences.

Madame Calvé will have a holiday audience at her matinee in the Baptist Temple Tuesday afternoon, November 7 (Election Day). The concert will begin at 3 o'clock, and the prima donna will have her company to assist her. Tickets are on sale at Wissner Hall, Fulton street and Flatbush avenue.

Berta Grosse-Thomason, principal of the piano school bearing her name, has opened a studio at Steinway Hall, Manhattan. The Brooklyn school is at 359 Degraw street. Besides her classes in Greater New York, Madame Thomason conducts a branch of her school at Morristown, New Jersey. This season, Madame Thomason (who, by the way, is a Kullak pupil) will be heard at a number of concerts. During this week she played the piano part in Carl Venth's new trio, at the Tonkuntzler meeting and at the Manuscript Society concert. Both appearances were in Manhattan. Madame Thomason is one of the artists engaged for the People's Symphony concerts.

Brahms' "Academic Overture," Dvorák's symphonic poem, "The Wild Dove," and Tchaikowsky's symphony in F minor, are the orchestral numbers for the first concert by the Boston Symphony Orchestra. Madame Gadske, the soloist, will be heard in an aria and songs to be announced later.

## Kirk Towns Teaching in Berlin.

KIRK TOWNS, the successful assistant of Georg Fergusson, the eminent Berlin singing master, has an American reputation which fully corresponds to the high place he holds in Berlin musical circles. His efforts as vocal teacher in the Chicago Musical College met with general approval, and his concert appearances with such artists as Sauret, Vergnet, Hans von Schiller, Rudolph Ganz, Theodore Spiering and the Spiering Quartet. Mr.

Towns' singing has been enthusiastically commended by the press. The richness and sonority of his well trained voice and the sincerity of his musical interpretations are attested by the following notices from the Chicago journals:

Mr. Towns sang a long group of songs, beginning with Saint-Saëns' "La Cloche," in which he was most successful. His voice is of a beautiful quality, resonant and flexible. A little more of idealism would add much to a voice of great natural beauty.—Evening News.

The Spiering Quartet, now a part of the Chicago Musical College, gave its third concert of the season last night in Music Hall, Fine Arts Building, with vocal assistance by Kirk Towns, baritone, also of the college faculty, who sang a group of eight songs, German, French and English, in a most creditable style, revealing excellent vocal quality and clear, musical intelligence.—Chronicle.

The soloist of the evening was Kirk Towns, the baritone, who presented a group of eight songs by French, German and American composers, the latter being represented by George Chadwick and Louis Campbell-Tipton. He has a strong voice, brilliant in timbre, and sings with a rare appreciation of tone values and nuance. He was particularly successful in "Si mes vers avaient," Rinaldo Hahn; "Thou Art so Like a Flower," of Chadwick, and "Der Musikant," of Hugo Wolf. He was heartily applauded and responded with two encores.—Journal.

The middle number consisted of a group of various songs, Kirk Towns being the soloist. He sang with feeling and sympathetic warmth. His treatment of the text is excellent. A song by Mr. Ganz gave much pleasure, and a Brahms piece was also well delivered. Altogether the concert was enjoyable and creditable to the management and to the artists.—Evening Post.

Mr. Towns was heard in French, German and English selections. The Brahms and Franz lieder were rendered with great care and an even, attractive tone. He was obliged to respond to two encores.—Record-Herald.

## A Star Conductor.

ELLIOTT SCHENCK, who opened his season of Wagnerian conducting in Brooklyn recently, received the following flattering notice:

There was good reason for the enthusiasm evoked by the performance. Occupying the conductor's chair was Elliott Schenck, who directed his forces with a skill that obtained artistic results so admirable as to furnish just cause for the applause compelled. Neither the prima donna nor the piano tenore was the star in the production. The conductor outdone all concerned in the representation, and from the exquisite prelude to the final bar in the opera caused such an interpretation of the work to be given that must linger long in the memory of those hearing it.

Mr. Schenck knows his Wagner and he so firmly controlled himself and communicated his wishes so intelligently to all under his command that there was never the slightest wavering in carrying out his intentions in making clear through the throbbing, significant music the purpose of its creator.

By the time this goes to press Mr. Schenck will have brought out the first "Valkyrie" performance of the Savage Company.

## Jessie Shay's New York Dates.

JESSIE SHAY will give a recital at Mendelssohn Hall, the second week in January. January 18, the pianist will assist the Kaltenborn Quartet in the same hall.

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PHILADELPHIA, Nov. 6 | NEW YORK, Nov. 11

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## BOSTON.

Boston, Mass., October 28, 1905.

THE musical activities of Boston are beginning to assume form, the season having practically entered its inaugural period with the opening of the Symphony Orchestra concerts three weeks since. The music studios, schools and private teachers are for the most part quite busy, and the usual harmonic spirit prevalent in Boston during the winter months is extremely dominant once more. Music promises to keep lovers of the divine art busy enough in Boston through the 1905-06 season.

The usual cry emanates from a few musicians and instructors in and about Boston to the effect that the Boston Symphony Orchestra absorbs considerable attention and likewise spare cash that might otherwise revert into other channels of artistic energy, such as more general concert work, studio recitals of both vocal and instrumental calibre along with other events. This is a question with many phases of importance, and while the claims of a few people may carry a degree of truth in regard to the interest shown, besides money expended, in the symphony concerts, at the same time the fact stands paramount that the musical status of Boston is influenced materially by the symphony organization and the interest it exercises in the community. The adhesion to the classics by the Boston Symphony and other instrumental aggregations of the chamber music type has succeeded in establishing a coveted reputation for Boston as a musical centre and thereby building up a fraternity of serious students and music lovers. Arguing from this standpoint, it is safe enough to assert that the profession of Boston is ahead by considerable odds through the proximity of the permanent orchestra, which, while apparently enticing a large sum annually from musicians, students and amusement seekers, yet at the same time it makes Boston artistically prominent, and with this prominence there attaches an increased volume of musical immigrants who hail from here, there and everywhere, for the express purpose of study and coaching with Boston teachers of every branch of musical call-

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

ing. Usually speaking, the permanent symphony orchestra benefits a community far more than it injures.

Ernst Sharpe, basso, will give a series of recitals at his studio, No. 74 Commonwealth avenue, this season, under the direction of Mr. Newman. The dates of the events will be Wednesday afternoons, November 1, 15 and 29, and December 13. The initial recital, to be given Wednesday afternoon next, will comprise an interesting program of Irish folk songs, taken mostly from the Petri collection, consisting of many of the rarest and most beautiful old melodies. Mr. Sharpe will also introduce songs by Frances Allitsen, which are practically unknown in this country, and they consist of the Heine songs and the more classical settings of the English poems. Mr. Sharpe is endowed with a rich, resonant basso, and his concert work is always of the purest order.

Adele Okie will appear in the leading prima donna role of the "Chimes of Normandy," to be given in Boston next month by the Boston Operatic Society. Miss Okie is a pupil of the ever busy Frank Morse, who sees a bright career for Miss Okie.

The Boston Symphony Orchestra presented the following program at Symphony Hall on Friday afternoon and Saturday evening, being the third set of concerts for the season:

Unfinished Symphony in B minor.....Schubert  
Concerto in B minor for 'cello, op. 104.....Dvorák  
Symphony No. 3, Eroica, in E flat major.....Beethoven

The program was in memory of Mrs. Charles Russell Lowell and also served to introduce as soloist, Heinrich Warnke, the new leading violoncellist of the Boston Symphony Orchestra. The orchestra has been increased from ninety-two to ninety-six performers, beginning with this season.

The Cambridge symphony season was ushered in by the Boston Symphony Orchestra at Sanders' Theatre, Harvard College, on Thursday evening of this week, when the following program was given before a large audience:

Overture, In the Spring, A major, op. 36.....Goldmark  
Concerto for Violin, No. 3, B minor, op. 61.....Saint-Saëns  
Symphonic Poem, The Wood Dove, op. 110.....Dvorák  
Symphony No. 2, in D major, op. 36.....Beethoven

Olive Mead, violin soloist, scored a distinct success. Her able and broad playing of the Saint-Saëns elaborate technic concerto proved a strong testimonial of the young lady's ability.

The Faeltten Pianoforte School gave the last of a series of five pupils' recitals at Huntington Chambers Hall, Thursday evening, October 26, in the presence of a large audience, which displayed much interest in the work of the proficient young students of piano proclivities. The program was comprised of standards of Mendelssohn, Haydn, Mozart, Chaminade, Raff et al, and among those who interpreted the various numbers were the following pupils: Alice Wernicke, Miriam Perkins, Clarence Oliver, J. Bayard Currie, Madeleine Keilty, Eva Lee, Corinne Guckenberger and others. Dr. F. Ziegfeld, president of the Chicago Musical College, and Waldemar Lutschg, the Russian pianist, paid several classes of the Faeltten Pianoforte School a visit one day last week, and inspected the school and its work. In the evening they were tendered an informal recital by a number of the juvenile pupils of the institution, who displayed cleverness, and Mr. Lutschg reciprocated by rendering a few numbers to the delight of all.

The Faeltten Pianoforte School has an enrollment of 629 students this season and more are expected later.

Anna Miller Wood is entering upon a busy season at her studio in the Pierce Building, where a large contingent of vocal students may be found. Miss Wood spent a most enjoyable summer at Berkeley, Cal., one of San Francisco's prettiest suburbs, and the home of the University of California, where Dr. Frederick Wolle recently assumed charge of the newly created chair of music.

Clarence Eddy, the noted organist, will appear in an organ recital at Symphony Hall, Wednesday evening next, November 1. Mr. Eddy will give the entire program, which embodies several new works that will interest Boston lovers of organ music. The Symphony Hall organ admits of Mr. Eddy's best efforts.

That there will be no dearth of musical events at Symphony Hall this season outside of the regular Boston Symphony concerts is attested to be the appended list of attractions booked for this auditorium: Calvé and concert company are announced for November 11; Kubelik, December 16; Madame Gadski, in song program on January 1; Emma Eames, in a song recital January 9; Sousa and his band, January 10; Marcella Sembrich, in a song recital January 13, and the New York Symphony Orchestra, January 17 and 18. The latter orchestra will be conducted by Walter Damrosch, with Joseffy, the pianist, as soloist at the first concert, January 17, and the second performance, on the 18th, will be under the leadership of Weingartner, no soloist appearing that evening.

Apropos the appearance of the New York Symphony Orchestra in Boston during the middle of next January, the fact is of more than passing interest when it is understood that the Boston Symphony patrons are very loyal to the Boston Symphony Orchestra, therefore, visits from outside organizations are few and far between.

It will be decidedly interesting to note how Mr. Damrosch's orchestra is received in Boston, as more frequent visits of outside organizations of the symphony calibre may be anticipated in the event of success attending the venture in question. There is no reason why the Bostonians should not attend symphony performances given by an orchestra other than the Boston Symphony, inasmuch as it is often good to hear ideas expounded by others; it serves to create new interest and broadened musical views. It also enables comparisons to be intelligently made, both as regards conductors and orchestras. The majority of orchestral enthusiasts peculiar to, or perhaps indigenous to, Boston, seem prone to the opinion that the symphony orchestras of other cities cannot be of altogether special merit, and here is where these "Hubites" make a

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serious mistake in judgment, because it is possible for even a Bostonian to sometimes err along some lines. The fact is paramount that the Philadelphia Orchestra under Fritz Scheel, the New York Symphony Orchestra with Walter Damrosch, the Pittsburgh Orchestra with Emil Pauer, and the Chicago Orchestra, made adequate and famous by the late Theodore Thomas, and now conducted by Mr. Stock, are each and all to be reckoned among the best of the world's orchestras at the present period. Why, then, should some of those Bostonians, who have never listened to any of the foregoing orchestras, take it for granted that the music lovers of other cities are denied their necessary dose of symphonic gratification? Simply because they have not heard the other orchestras, so consequently must be rated as both unfair and incompetent judges. The New York Symphony Orchestra, under Damrosch and Weingartner, will appear in Symphony Hall (the temple and home of the Boston Symphony Orchestra), January 17 and 18 next, and then will an opportunity be afforded for a superbly high class visiting symphony organization to unfold to a Boston audience the undisputed fact that it can discourse the most exacting classics with the utmost skill and under conductors vested with powers of broad style and reputation. This argument is not intended as a glimmer of a reflection on the superb Boston Symphony Orchestra, nor upon Wilhelm Gericke, its noted conductor, but merely to place certain features of Boston's musical atmosphere under the glare of the searchlight; it is oftentimes healthy to direct general attention to conditions that can stand remedying because the universal rut of conceit and stunted growth is awaiting those who cannot open their vision to larger and nobler views and possibilities. The Boston Symphony Orchestra is admittedly a great institution, one of the finest instrumental bodies on earth. However, this need not deter the Boston music patrons from hearing symphony concerts at the hands of visiting orchestras of distinction.

Charles Anthony, a well known pianist of Boston, is to give a recital at Steinert Hall next Saturday evening. He will visit Toronto, Montreal, Chicago, Cleveland and Buffalo during the coming winter season.

Considerable interest is apparent in the coming appearances of the Irish Ladies' Choir from Dublin, which aggregation of vocalists will be heard at Symphony Hall for one week beginning Sunday evening, November 5.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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# CANZ

Henry W. Savage's English Grand Opera Company begins a season of two weeks at the Tremont Theatre tomorrow evening, and the advance sale has been unusually heavy. The lovers of this class of high class opera will have a feast, for the repertory embraces many favorite productions of the German and Italian schools. The non-star system, and accordingly, moderate priced admission, is very satisfactory to the opera patrons.

Pugno, the French pianist, will display his skill in Boston on the evenings of November 15 and 22, at Jordan Hall. Harold Bauer, pianist, will appear in the same hall November 27, December 4 and 11.

Bessie Belle Collier, a young Boston violinist, and pupil of Franz Kneisel, will soon appear in local recitals, afterwards making a short concert tour.

For the fourth rehearsal and concert in Boston this season, the Boston Symphony Orchestra will present a Wagner program. Madame Galski and Ellison van Hoose are to be the singers. The program:

Huldigungsmarsch.  
Bacchanale and Duet from Tannhäuser (Paris Version).  
Preislied, Die Meistersinger.  
Siegfried and Brünnhilde, Götterdämmerung, Act. I.  
Siegfried's Death and Funeral March, Götterdämmerung, Act III.

### Madame Blauvelt's Generosity.

THE formal retirement of Mme. Lillian Blauvelt from the concert stage to devote herself to light opera was signalized in a noteworthy way Sunday afternoon, when the prima donna sang her farewell in the great charitable concert in Carnegie Hall. The audience was so large that there was not an unoccupied seat in the building. The concert was given under the auspices of St. Cecile Lodge 568, F. A. M., for the benefit of the Masonic Sanitarium for Consumptives. Departing abruptly from the precedent set by many imported singers of high degree and high salaries, Madame Blauvelt contributed her services absolutely free of charge. In recognition of her generosity, the committee which managed the concert caused to be published in the official program this acknowledgment:

"To that great artist, but better than that, to that good, generous hearted woman—Mme. Lillian Blauvelt, we find it impossible to adequately express our appreciation. Though greatly overworked by constant rehearsals and preparations attendant upon her forthcoming operatic season, she nevertheless gladly volunteered her services in the name of sweet charity. Sublime as she is in art, she is more sublime in mercy, which prompts her to lay aside any consideration of personal convenience or comfort for the sake of aiding afflicted humanity."

Madame Blauvelt is under contract with Fred C. Whitney to sing in opera for the next three years, and he willingly consented for her to appear in the concert Sunday afternoon. It was announced that this would be her last appearance in concert, and her admirers assembled in formidable force to testify their esteem for her and express

their regret at her withdrawal from a field of musical activity in which she has achieved so many and brilliant successes. It was peculiarly fitting that the great singer should have made her farewell appearance in a concert conducted by the Order of St. Cecilia, for, as everybody in the world of music knows Madame Blauvelt was signally honored by this ancient organization; indeed, the distinction conferred upon her was unique. During her uniformly successful career as a public singer Madame Blauvelt has been the recipient of many honors. The greatest of all these, however, was bestowed upon her in Rome, on April 7, 1901, the decoration of the Order of St. Cecilia, presented by the oldest musical society in the world, the Royal Academy of St. Cecilia, which was founded in 1585. The order is a limited one and in the history of the academy but seven others have been awarded the decoration, Madame Blauvelt receiving the eighth and being the only English speaking person and the only woman who has been so honored in the 320 years of its history, and whose name is carved on a marble tablet in the walls of the academy, a fitting tribute to her marvelous talents.

The opera company that is to produce "The Rose of the Alhambra" is busy rehearsing the work and soon will start for the West. This opera was written expressly for Madame Blauvelt. The book is by Charles Emerson Cook and the music by Lucius Hosmer. It is likely that late in the present season "The Rose of the Alhambra" will be produced in New York.

### Corinne Welch Scores Again.

FITZHUGH W. HAENSEL, the manager of Corinne Welch, the contralto, publishes the following letter, received by him last week after a concert at which Miss Welch achieved her usual triumph:

SUSQUEHANNA UNIVERSITY, CONSERVATORY OF MUSIC,  
SELINGROVE, Pa., October 28, 1905.

Fitzhugh W. Haensel, New York City:

MY DEAR SIR—Miss Welch gave her recital on Thursday evening and so completely captivated our music loving people that I feel compelled to write her manager thanking him for his efforts in making this treat possible for us.

The only criticism I have heard was that her program was too short and that has come from our best people. Miss Welch cannot help but succeed with such a voice and artistic temperament.

I shall undoubtedly trouble you again when we have dates to fill. Again thanking you, I am, yours very truly,

E. EDWIN SHELTON.

### "Die Walküre" in Springfield.

A SPRINGFIELD paper speaks of the performances of "Die Walküre," under the direction of Elliott Schenck, as follows:

Undoubtedly first honors should be awarded the orchestra, which gave an admirable rendition of the score. It showed perfect drill and a mastery of the dramatic music which Wagner has written for this opera. The orchestral interpretation alone would have been well worth while. Conductor Schenck is to be complimented on his musicianly reading of the score. The Valkyrie maidens are also entitled to a large meed of praise. Their work showed thorough preparation and drill.

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## MINNIE COONS' DEBUT.

MINNIE COONS, the young American pianist, who makes her professional debut in concert in Carnegie Hall tomorrow evening, with the assistance of the New York Symphony Orchestra, Walter Damrosch, conducting, returns to New York after some most successful appearances abroad, as soloist with the Leipzig Orchestra. To judge by the cordial receptions accorded her for her playing in Berlin, Leipzig and Potsdam, Germany, and also at Tarasp, Switzerland, Miss Coons is a pianist of extraordinary attainments who should be classed among the leading women pianists of the world.

Charles F. Tretbar, one of Miss Coons' most enthusiastic sponsors, and upon whose advice she continued her studies abroad, took it upon himself, as one of the last acts he would perform in connection with music in America, to arrange for her appearance this fall. He said in reference to it that it gave him much pleasure to do so, as he considered that the young pianist had a great future before her.

Apropos of this a friend of Miss Coons relates an incident further illustrating his interest. Mr. Tretbar was told that Xavier Scharwenka had especially commended Miss Coons upon her interpretation of Beethoven, saying, "You need never fear to play Beethoven before the most critical of music lovers, as I don't think any one in America can play it better."

"Well," said Mr. Tretbar, "I'll go him one better and say that there is no young woman in America who can play it as well."

We often hear the query: "What becomes of the American pupils who study abroad?" We seldom get a satisfactory reply. Miss Coons, however, gives the answer in this instance that demonstrates that natural talent accompanied with the ability to work and to learn is the making of the pupil. When but a child, Miss Coons exhibited remarkable musical gifts. Her parents, Mr. and Mrs. Milard F. Coons, of New York, decided that the foundation of her musical education should be laid in the school room, and although the cultivation of the art did not go very far there, it was sufficient to give her a knowledge of elementary music and sight reading, and as a result, a deep appreciation of music was inculcated. Noting her fondness for the piano they decided that her choice of that instrument's study should serve as a nucleus around which her general artistic development should be disposed.

However, she soon showed such marked aptitude for performing on the piano that her parents were persuaded to send her abroad.

Upon going to Berlin she took up her studies for several years with William Berger, the noted composer, who is now director of the Meinigen Orchestra. She spent three years more in earnest study with that eminent pedagogue, Xavier Scharwenka, at the end of which so great had been her progress, he advised her to take up concert work, and she made her first European appearance at Leipzig, with the Leipzig Philharmonic Orchestra. She was accorded an ovation. Later she played in Berlin, where her success was rewarded by an engagement to play with the Potsdam Philharmonic Orchestra—an unusual honor for a young musician, especially when she is paid for playing.

After a further concert tour she went to Switzerland to spend the past summer in the healthful Engadine and to continue study with Scharwenka.

While in Switzerland Miss Coons played in two large concerts with her teacher, Xavier Scharwenka. He was greatly pleased to know of her intention to remain in concert after having such a pronounced success in Germany. Scharwenka also complimented her by making the request

that she play his latest concerto in C sharp minor in some of her concerts in America, and Miss Coons modestly says that she may try it this year.

Miss Coons is a petite and pretty blonde. She has all the bloom and vivacity of youth, which, combined with her abilities as a musician and linguist, give her a charming personality. She speaks French and German with fluency equal to her splendid command of English, and her literary tastes are shown by her reading of deep volumes on philosophical and psychological subjects. She has also written a book, still in manuscript, which graphically describes student life abroad. It contains most of her experiences during five years in Berlin. While abroad, she worked zealously, not only at the piano, but with the intricacies of harmony, counterpoint and even composition. Though fond of making improvisations, Miss Coons has not carried her theoretical knowledge of composition into practice as yet.

Speaking of Miss Coons, Arthur M. Abell, in *THE MUSICAL COURIER* of October 18, 1905, says:

Miss Coons, who studied under Scharwenka formerly for several years, and who made very successful appearances in Berlin, Leipzig and Potsdam with orchestra, has made remarkable progress since I last heard her a year and a half ago. She has gained in depth, in independence of conception, in expression, in tone and in technique—in short, in every way. I was surprised, on hearing her play the other day, at her artistic growth. She eschews display and external, and goes direct to the kernel of the thing, devoting her whole energies to the interpretation of the work in hand. I heard her play a Bach fugue, a Chopin polonaise and part of the Weber "Concertstück." Her touch was delightful, her technique clear and crisp, and there was warmth and individuality in her work. In a letter to me concerning Miss Coons, Professor Scharwenka writes:

"Last year Miss Coons, with her concerts here and in Leipzig, found the unanimous approval of all real connoisseurs. During the summer she continued her studies with me and made such enormous progress, particularly in point of penetrating into the musical meaning of works, that I was quite surprised. Miss Coons is a genuine musical nature, and she employs her technique for a higher purpose. I firmly believe that the American public, before which she will appear for the first time at Carnegie Hall, on November 2, will greet this new, fascinating artist with undivided interest and that it will soon perceive that this charming, amiable and modest child has a musical soul that speaks to the hearer more powerfully than all bravura virtuoso pianists."

I fully agree with the opinion of Miss Coons' famous master. She has music in her soul, she has pianistic attainment, and with her charming appearance and sweet modesty she has a most winning stage presence.

Other European notices of Miss Coons' playing are as follows:

Minnie Coons gave a concert here February 13. The young artist set a very difficult task for herself, for she played Weber's "Concertstück," F minor; Chopin's andante spianato and polonaise, and Beethoven's most mature piano work, the G major concerto.

Miss Coons' performances were, considering her youth, decidedly very creditable. Admirable was the manner in which she played the filigree work of the Beethoven concerto, and above all in the Chopin polonaise. The glorious middle part of the concerto was played by her wholly in the spirit of the composer.—*Leipziger Signal*, February 17, 1904.

Professor Scharwenka, of Berlin, acknowledged as a great musician by the entire musical world, brought out his brilliant young pupil, Minnie Coons, in a most successful concert. Miss Coons is wonderfully endowed with talent and must be congratulated upon selecting Professor Scharwenka as her teacher and adviser. The technique of this young pianist is truly remarkable, her playing is powerful and shows the most delicate points. Marvelous execution was shown, especially in the second and third part of the Beethoven concerto and the polonaise from Chopin.

Miss Coons, in my opinion, has wonderful natural talent.—Professor Alex. Winterberger, in *Leipziger Nachrichten*, Leipzig, February 16, 1904.

Minnie Coons, the pianist, who concertized with the Leipzig Winterstein Orchestra under Xavier Scharwenka's fiery direction, looks like a rosy bread and butter miss, and plays like an intelligent grown up lady. Her playing is varied. Now she glides over the keys with lightness, now she displays great feeling, as in the andante of the Beethoven concerto. A big talent reveals itself here, and I prefer taking it as a whole to analyzing it in detail.—Dr. Karl Krebs, in *Der Tag*, February 21, 1904.

That eminent artist Xavier Scharwenka introduced, in the last Philharmonic concert, his pupil, the youthful American pianist, Minnie Coons. She displayed a strength that we would never have expected in one so young. She played with orchestra, under Scharwenka's direction, Weber's "Concertstück," and everyone who is familiar with the piece knows what strength it demands. The young lady has a brilliant technique. The passage work of her right hand was delightful, and her left hand, too, is thoroughly trained.

Her playing of Chopin's F sharp impromptu and A flat ballade was distinguished alike for her noble conception and delicate rendering of the filigree work. She bids fair to become one of the best pianists of her sex, and Professor Scharwenka can be proud of his pupil, just as she looks up with admiration to her teacher.—*Intelligenzblatt*, Potsdam, March 23, 1904.

Xaver Scharwenka brought us his gifted pupil, the young American pianist, Minnie Coons. Weber's difficult "Concertstück" was a big undertaking for such a delicate creature as this young girl is, for it calls for manly force. However, Miss Coons performed her difficult task with such certainty, such verve, intelligence, and such a brilliant technique, that one can only compliment her, and predict that she will some day be one of the chosen ones of her profession.

Chopin's F sharp impromptu and A flat ballade gave the young maiden ample opportunity to display her pearly runs, poetic conception and to present us with a musical portrayal, distinguished and artistic.—*Potsdam Zeitung*, March 26, 1904.

Minnie Coons, a gifted little miss, deserves encouragement, for she has music in her soul and a touch which in its various nuances lacks nothing but physical strength.—*Die Musik*, Berlin, March 2, 1904.

Under the direction of her teacher, Xaver Scharwenka, a very youthful newcomer played Weber, Chopin and Beethoven with orchestra. Minnie Coons is the name, a name that will be remembered. She is very talented and natural, especially on the musical side of her playing.—Dr. Leopold Schmidt, *Berlin Tageblatt*, February 19, 1904.

Minnie Coons is a genuine musical talent, and she has been well trained by her teacher, Xaver Scharwenka.—*Der Roland von Berlin*, February 23, 1904.

Wednesday Minnie Coons played at the Singakademie with the Leipzig Philharmonic Orchestra. The still very youthful girl has decided talent, which it is to be hoped will be developed still further under the direction of her teacher, Xaver Scharwenka, who conducted on this evening.—*Vossische Zeitung*, Berlin, February 19, 1904.

Assisted by the Leipzig Orchestra, Minnie Coons gave a concert. She played Beethoven's G major concerto, Weber's "Concertstück" and Chopin's andante spianato in Scharwenka's instrumentation. Professor Scharwenka conducted the orchestra himself with skill and circumspection. The young lady already has a remarkable technique, and her conception shows an intelligence that does one good.—*Das Kleine Journal*, Berlin, February 20, 1904.

Minnie Coons, the charming little American pianist, made her Berlin debut in the Singakademie February 17. Program: "Concertstück," by Weber; concerto, by Beethoven, and Chopin's polonaise. She conquered the difficulties of these works with ease. Her finished technique called forth much applause.—*English and American Register*, Berlin, February 20, 1904.

Her program tomorrow night will comprise:  
Theme and Variations from Rustic Wedding symphony ..... Goldmark  
Orchestra.  
Concerto for piano, G major ..... Beethoven  
Minnie Coons.  
Fantaisie and fugue, in G minor ..... Bach-Liszt  
Minnie Coons.  
Barcarolle, A Night in Lisbon ..... Saint-Saëns  
Under the Trees ..... Massenet  
Perpetuum Mobile ..... Ries  
Orchestra.  
Impromptu ..... Chopin  
Andante Spianato e Polonaise (Op. 22) ..... Chopin  
Minnie Coons.  
Concertstück ..... Weber  
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55 East 56th Street,  
NEW YORK

## QUESTIONS AND ANSWERS.

## A Music Lovers' Club.

TRENTON, TENN., October 24, 1905.

The Musical Courier:

The Music Lovers' Club was organized here September 22, at the residence of Mrs. M. M. Neil. The officers are Ada Hanwood, president; Mrs. E. O. Herbert, vice president; Sallie Mae Elder, secretary; Trula Keenan, treasurer. The membership is as follows: Mrs. M. M. Neil, Mrs. Quintin Rankin, Mrs. Albert Elder, Mrs. John Biggs, Mrs. J. T. Faucett, Mrs. E. E. Benton, Mrs. W. S. Fitzgerald, Mrs. W. H. Sonfeldt, Mrs. J. S. Cooper, Mrs. H. M. Elder, Mrs. J. T. Carthel, Lena Thedford and Florence Neil. The topic for study is "American Music and Musicians." The club will meet fortnightly. A. H.

## Music and Money.

PHILADELPHIA, October 27, 1905.

To The Musical Courier:

Will you accept the thanks of a humble admirer of your great paper for the great service you are doing us musicians by championing the cause of "higher pay." I do not think there is another profession in the world, where so much brain power and actual hard physical work gets such a poor return as in music. It has always been so, as long ago as the time of Mozart and Schubert, and even so recently as in the case of Bruckner, Franck, and other great ones who made no money out of their wonderful gifts. If a musician has to be a business man in order to make money out of music, why not be a business man, and leave out the musical part? Yours very truly,

GEORGE F. CHAPMAN.

## Poetical Allusion.

CHICAGO, October 27, 1905.

To The Musical Courier:

I have noted your frequent references to music critics, and believe you to be an authority on the subject of what critics are and ought to be, and whether they ought to be at all. Recently I came across the following detached poetical lines:

With asses' hoofs, great goggle eyes,  
And double chins of monstrous size.

Please tell me if that stanza relates to critics. I know several who fit the description perfectly. In advance,  
Gratefully, ARTHUR L. SPIRO.

We do not trust ourselves to answer.

## Hahn Festival Orchestra.

THE Hahn Festival Orchestra, Adolph Hahn director, left last Monday for a three weeks' concert and festival tour. Altogether Mr. Hahn's orchestra will give about twenty-five concerts. The first concert took place Monday

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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night at Bloomington, Ill., with Wm. Sherwood, pianist, of Chicago; Helen Carter McConnel, contralto, and Harry Kopp, 'cellist, of Cincinnati, as soloists. Following the Bloomington concert the first week was devoted to concerts at Peoria, Ill.; Champaign, Ill.; Grinnell, Des Moines, Ia., and La Crosse, Wis. The next two weeks will be an extended trip through Illinois, Iowa, Kansas, Wisconsin and Minnesota. This is a tribute to Cincinnati and its musicians. Adolph Hahn is one of the young American orchestral conductors whose fame is growing and who will bear watching by the older ones.

## Ogarita de Vet Plays Well.

OGARITA DE VET, a talented young pianist, who recently returned from Europe, where she played in drawing room concerts under patronage of the nobility, gave a concert in the Baldwin studios in Carnegie Hall last Friday evening. Miss De Vet's playing of Paderewski's "Légende," Chopin's polonaise, op. 53, and "Nocturne" demonstrated the possession of the valued combination of technic, tone and intelligence as the result of conscientious study under the guidance of Rosenthal and Paderewski.

Two of her own compositions, "Le Rêve" and "Scherzo," were well received, as were also her interpretations of the Bach-Tausig toccata and fugue and Strauss-Tausig valse caprice "Nachtfaller."

G. Caruson, the operatic baritone, sang the "Evening Star" aria and a brace of songs by Tosti and Cotogni.

## People's Symphony Concerts.

THE first of the series of chamber concerts given by the People's Symphony Auxiliary Club will take place Saturday evening, November 4, at Cooper Union Hall. This season Mr. Arens has planned to present to the club the development of chamber music in a chronological order, i. e., from its infancy to the present day. Hence, the first program will be devoted to the presentation of some of the earlier works of this kind:

Prelude and Fugue, C sharp major (No. 2 Well Tempered Clavichord).....J. S. Bach  
Trio for violin, viola, 'cello, with piano.....K. Philip Bach  
A group of old German, English and Italian Songs.

Quartet in G major.....Haydn  
The Olive Mead String Quartet, Marguerite Stillwell, pianist, and Frederick Wheeler, baritone, are to give the program.

## Grienauer's November Concerts.

HERE are some of Karl Grienauer's dates for November:

November 3—Carnegie Hall and Heinebund Society.  
November 8—Recital at College Hall, New York.  
November 10—Paterson, N. J.  
November 12—Jersey City, Vereinigte Sänger von Hudson Co.  
November 16—Brooklyn Quartet Club, Brooklyn.  
November 19—Oesterreich Singing Society, New York.  
November 23—Recital in Mendelssohn Hall, New York.  
November 29—Jersey City Arion, The Grienauer String Quartet.

## Burritt Artist Pupils.

WILLIAM NELSON BURRITT'S pupils, Ada Saecker and Helen Waldo, both contraltos, are winning admirers. An air by Mercadante, and Liddle's "Abide With Me" were sung by Miss Saecker, with fine full tone and expression, and Miss Waldo sang "Awake Saturnia," "Nur wer die Sehnsucht kennt," by Tchaikowsky, and "Tristesses," by Pierre, three widely differing works with much style; her German enunciation is excellent, her coloratura clear. In both singers one could but admire the clean-cut enunciation and repose of manner, so evidently the result of right study, with the right man, in the right way. Miss Wenk played sympathetic accompaniment.

## Bookings for Mr. Janpolski.

MANAGER FRANK, of Steinway Hall, has booked Mr. Janpolski in Boston with the Sunday Chamber concerts, January 28; in Carnegie Hall in nine concerts; with the tenth anniversary of the West Side Young Men's Christian Association; a Russian recital in Summit, N. J., November 7. Mr. Janpolski sings next Sunday evening at the first musical service at the Roseville Avenue Baptist Church, Orange, and will sing all the baritone solos of "Elijah."

## Shotwell-Piper's Engagement.

MRS. SHOTWELL-PIPER, the soprano, has been selected as soloist of the St. Bartholomew P. E. Church choir after a competition for the place with hundreds of the best sopranos in New York and adjacent cities. The successful candidate had been sent to the music committee of the church by Mrs. Babcock, who makes a specialty of a choir bureau in connection with her managerial business.

## Mehan Lectures.

JOHN DENNIS MEHAN made an address on "Vocal Culture" before the faculty of the Teachers' College of Columbia University, last Friday evening. November 1, Mr. Mehan will deliver a similar lecture to the Music Teachers' Association of Philadelphia. He will also speak at the meeting of the New York Society of the Teachers of Oratory, November 13.

## Mills' Manager in California.

W. SPENCER JONES, manager for the Watkin Mills Quintet, arrived in San Francisco last week from Australia. Mr. Jones stated that Mr. Mills and the members of his company were due in California November 13. The American tour of Mr. Mills and his associates will open the next day in San Francisco. The Australian tour of the company has been highly successful.

Sgambati, the Italian symphonist, is taking a cure at Wiesbaden. He has been very ill, but now is well on the road to recovery.

D'Albert's "Tiefeland" made a decided hit recently in Cologne.

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## MUSIC IN CANADA.

TORONTO, October 26, 1905.

"THE Early Piano" is the subject of a lecture to be given by Dr. J. Humfrey Anger at the Conservatory, on November 1.

The National Chorus, directed by Dr. Albert Ham, will hold its annual concert in Massey Hall in January.

The first meeting of the Women's Musical Club will be held on November 2 in the Conservatory Music Hall, at 11 o'clock. Mr. Pigott and Mr. Welsman will contribute Tennyson's "Maud," which Somervell has set to music.

Arthur Ingham gave an excellent recital on the large organ in the Conservatory Music Hall on October 19. Robert Stuart Pigott, baritone, assisted.

The Mendelssohn Choir, of Toronto, will sing in Buffalo on February 22. Mr. Vogt, the director, is arranging the programs for four concerts to be given in Massey Hall, in this city, in February, when Emil Paur and the Pittsburgh Orchestra will assist. Soloists already engaged are Mrs. Rider-Kelsey, soprano; Theodore van York, tenor, and Herbert Witherspoon, bass.

The Toronto Clef Club has elected the following officers: President, J. D. A. Tripp; vice president, J. M. Sherlock; secretary, Frank E. Blachford; treasurer, Edmund Hardy; auditors, Dr. J. Humfrey Anger, Rechab Tandy; executive committee, Frank S. Welsman, A. S. Vogt, A. T. Cringan.

The choir of Central Methodist Church gave its annual Thanksgiving concert tonight. Owen Smiley assisted.

"The Nativity," a Christmas cantata, by Adam Geibel, will be given in Bond Street Congregational Church, on November 7. James Potter Keough is the conductor.

W. O. Forsyth, the musician and composer, has returned from abroad.

Chester D. Scott, Norah K. Jackson's gifted pupil, has resigned his position as bass soloist at Cooke's Church. Mr. Scott will live in Montreal.

A large and appreciative audience greeted Douglas Bertram at his concert in the Conservatory Music Hall October 12. The young Canadian musician played with expression, brilliancy and certainty. Daniel Visanski, violinist, shared honors with Mr. Bertram. The program consisted of:

Toccata, Adagio and Fugue (transcribed for piano by Busoni). Bach  
Symphony Espagnole (First Movement). Lalo  
Preludes, op. 28, Nos. 8, 21, 19. Chopin  
Nocturne, op. 48. Chopin  
Polonaise in A flat. Chopin  
Romance. Wieniawski  
Moto Perpetuo. Ries  
Berceuse. Fauré  
Chant de Velesmüy. Halvorsen  
Concert Etude in F minor. Liszt  
Humoreske, op. 12. Jwan  
Etude (By the Seashore). Smetana

Saturday evening, October 14, Mr. Bertram entertained a number of musicians at his home in honor of Mr. Visanski. A varied and interesting program delighted those present, among whom were Mrs. Bertram, Miss Smart, Miss Cowan, Miss Dickson and Frank Blachford.

"The addition of H. M. Field, piano virtuoso and piano pedagogue, to the faculty of the Peterboro' Conservatory of Music marks an epoch in the musical life of the city," says the Examiner. "He has already a good class of advanced pupils, including several from surrounding towns.

## COLUMBUS.

COLUMBUS, Ohio, October 27, 1905.

C HAMBORD GIGUERE, violinist, and Arthur Gers, pianist, will give a concert in the near future, assisted by a local singer.

Arthur Kellogg, the gifted young blind violinist, has had a new Ricker violin presented him by admirers and friends. It is made after the Maggini model.

The first concert by members of the Women's Music Club, which was to have taken place Tuesday afternoon, October 24, has been set forward to November 28, in the hope that Memorial Hall (which is the only building which will hold the members) may be ready for occupancy at that time.

The next artist on the club calendar will be Marie Nichols, violinist, with Isabelle Moore at the piano. These artists will be house guests of Mr. and Mrs. Joseph Drake Potter during their stay in Columbus.

Grace Hamilton Morrey will give a piano recital in the Board of Trade Auditorium November 20. This excellent pianist is in the hands of her friends, who have taken charge of the business side of it.

Cecil Fanning, baritone, has had a flattering offer from a Louisville church choir, but his class and engagements here prevent his acceptance.

Thomas S. Callis, a prominent organist and teacher of piano and organ, is taking advanced instruction in singing, accompanying and coaching under Victor Harris in New York.

Edward Schirner, a Columbus boy, who has made a name for himself through eighteen years of study and teaching in Berlin and Leipzig, is expected home soon. Mr. Schirner is a pianist and teacher.

## MANUSCRIPT SOCIETY FIRST CONCERT.

THE first private meeting of the sixteenth season of the Manuscript Society took place Saturday evening, October 28, at the National Arts Club, with this program:

Trin for piano, violin and 'cello, in A major (MS.). Carl Venth (Brooklyn)

Allegro energico, On the Glacier.  
Andante, Sunday Morning at the Fjord.  
Scherzo, At the Lotefoos (Waterfall).  
Allegro giocoso, Festival Day at Odda, Hardanger.  
Mrs. Berta Groose-Thomason, piano; Leo Schulz, 'cello, and the Composer, violin.

Song for Soprano, The Divine Shepherd (MS.). Frank L. Sealy (New York)

Jennie Hall Buckhout. The Composer at the piano.  
Oriental Suite for Piano, The Return from Exile (MS.). Platon Brounoff (New York)

Entrance to Jerusalem.  
On the Ruins of the Temple.  
Prayer on the Jordan.  
Torchlight Festival and Dance.  
The Composer at the piano.

Songs, op. 62. Ernest R. Kroeger (St. Louis, Mo.)

Since Love Hath Been My Guide.  
Above the Stars.  
The Heart's Country.

Mrs. Buckhout. Mr. Sealy at the piano.  
Fantasiestück for 'cello, in A major (MS.). Frank L. Sealy  
Leo Schulz. The Composer at the piano.

Venth's music might be called "In Scandinavia," so pronounced are the characteristics, become familiar through Svendsen, Grieg and Sinding. It is a fine work, dignified, interesting, never dull a moment. The trio of the andante, an animato movement, has a pretty, vesper bell

effect, and there is a love theme in the last movement, which sings and soars, taking its place with the merry movement, filling the listener with geniality, evident echo of the composer's individuality. Madame Thomason at the piano, Leo Schulz, 'cellist, and Mr. Venth, violin, playing his own work, united in a first rate ensemble; especially was Mrs. Thomason brilliant at the piano.

Jennie Hall Buckhout, who is fast achieving high reputation, sang Mr. Sealy's excellent manuscript, a work of breadth and dignity, and bringing out all that is in it. Her fine voice, beauty of style and ingratiating appearance were remarked on all sides, as well as the thoroughness of her preparation and the musicianly manner. Artistry of the finest kind she showed later in a group of songs by Ernest R. Kroeger, of St. Louis, music in which the vocal part moved and blended with the piano part as an integral portion of the score. Lovely music and lovely harmonies!

Characteristic originality, allied with simple means to attain it, was uppermost in the piano suite composed and played by Platon Brounoff. Running through it is the augmented second and open fifth, much of it strange and weird. Undoubtedly the last movement, "A Torchlight Festival and Dance," contains most of originality and made most effect. Leo Schulz played a Sealy 'cello piece to close, and a musical audience, closely attentive, heard and applauded the evening, which contained the charm of variety and brevity. The second concert takes place Saturday evening, November 25, at the National Arts Club.

## Recital by a Shay Pupil.

DORA MARROW, a professional pupil of Jessie Shay, gave the first recital of the season at Knabe Hall Wednesday evening of last week. Miss Marrow was assisted by Charles A. Beck, a talented baritone. The program was:

Sonata Pathétique (first movement). Beethoven

King Charles. Dora Marrow. White

Sing Me a Song of a Lad That Is Gone, from Underwoods. Sydney Homer

Pastorale. Chas. A. Beck. Scarlatti

Twelfth Rhapsodic Hongroise. Liszt

Don Juan. Dora Marrow. Tchaikowsky

Scherzo, op. 31. Chas. A. Beck. Chopin

The Wanderer. Dora Marrow. Schubert

Waltz, op. 34. Chas. A. Beck. Moszkowski

Love's Proving. Dora Marrow. Loehr

Good Night, Beloved. Chas. A. Beck. Moir

Hungarian Fantasia (with accompaniment of second piano). Liszt

Dora Marrow.

Miss Marrow's playing was delightful in the essentials. She combines ample technic with a musical touch. Especially remarkable was the young pianist's performance of the "Twelfth Rhapsody." Most young players are unnecessarily noisy in the display of virtuosity, but Miss Marrow's playing of the number was notable for repose. Miss Shay assisted her pupil by playing the orchestral part on a second piano in the Liszt "Hungarian Fantasia." Miss Marrow received many bouquets from admiring friends. Mr. Beck's singing was admirable.

## Witherspoon's Bookings

HERBERT WITHERSPOON's bookings for the early winter include Boston, Brooklyn, Toronto, Chicago, Milwaukee and other Western towns. The date of his New York song recital (Mendelssohn Hall) is Thursday afternoon, November 16. Mr. Witherspoon on this occasion is to repeat the program given by him at his concert in London in June of this year.

MARY  
HISSEM



DE MOSS

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SPENCER T. DRIGGS - - - - BUSINESS MANAGER

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One column	\$100.00

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 All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

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WHO shall decide when critics disagree? The public; and it does.

A LEADER who cannot transmit magnetism across the foot-lights is, of course, a non-conductor.

THE celebrated Kaim Orchestra, of Munich, will make its permanent home in Mannheim, beginning May 15, 1906.

THE MUSICAL COURIER is an art weekly, a tart weekly and a smart weekly.—Aiken Record. If this were red ink our blush would be plainly visible.

LET our readers forget: THE MUSICAL COURIER received a Grand Prix at the Paris Exposition of 1900. All other music papers had only "horrible mention."

THE Rochester Post-Express says: "The charm of New York music criticism is its delightful variety." Coming events cast their shadows before them. Who said "parallel columns"?

IN one American college of 5,000 students only sixty-two are studying music." That is a high percentage. We know of a musical conservatory that has several hundred students and not one of them is studying music.

IN an American dictionary of musical terms we read: "It might be said that any great original composer remains a romanticist until he is thoroughly understood." Would not "thoroughly dead" be more to the point?

NO questions will be answered by THE MUSICAL COURIER in its "Questions and Answers" department unless the writers sign their names to the letters. Anonymous communications deserve no attention and will get none in this paper.

AS the operatic season begins to draw near it is noticed in the newspapers that Madame Sembrich was attacked by strikers in Warsaw; that Madame Nordica is to wed; that Madame Acté saved somebody's life in Paris, and that Miss Walker's automobile killed a valuable Japanese spaniel belonging to a Russian princess who lives in Vienna and who swore at the American singer in French. The press agents of the male singers at the Metropolitan are singularly late this year.

THE italicized editorial which was scattered throughout the pages of last week's issue of THE MUSICAL COURIER created a deal of comment, mostly favorable where professionals were concerned. This number of our paper will be found to contain what apparently looks like the same italicized editorial, but in reality a most important addition has been made to the text of the paragraph. We have included musical critics in our exhortation—those poor underpaid shams who are neither musical nor critical—and we apologize heartily for having overlooked them last week. There is no reason in the world why our good advice should not be followed by those who live from music, as well as by those who live on it. Critics, fall to and raise your prices!

THE revival of Puccini's "Madame Butterfly" at Milan (Dal Verme Theatre) last week was a huge success. It will be remembered that at its première in Milan last spring the opera was a failure, and that Puccini, with characteristic pluck, refused to accept the unfavorable verdict of the public and the critics as final. He withdrew "Madame Butterfly," and immediately set to work at the score, revamping and amputating it, shortening the libretto to three acts, composing new music for the weak spots, and generally overhauling the opera, so that at its completion it was practically a brand new work. Puccini's faith in "Madame Butterfly" as a subject for opera now has been amply vindicated in his country (other lands have already pronounced the opera a big success), and reliable advices from Italy say that the new opus will unquestionably hold the boards as firmly and as long as those other Puccini masterpieces, "La Bohème," "Tosca" and "Manon Lescaut." Of course, for a long time to come Americans will have to believe solely from hearsay that there is in existence such an opera as "Madame Butterfly."



# Los Angeles and Its Musical Life.

SUFFICIENT has already been published in these columns and many others telling the world at large of the remarkable development of the fairy city of Los Angeles and its environment known as Southern California, to impress the intelligence with the fact that a marvellous period of development is at present in the course of impinging its nature upon that section of the world and its people. In a recent issue of THE MUSICAL COURIER appeared an illustrated article covering numerous details of Los Angeles music life, but it did not convey all that is to be said on this topic nor can anything less than a constant iteration of the progress of events do justice to their importance or the character of the influence they are shedding through that land of milk and honey.

It can be said without exaggeration that there is no field at present that offers to professional musicians or to the artist that produces music better chances than this very section in and about Los Angeles; and as the question of actual material results has the most important bearing on the projects of musicians—as it has on the projects of any striving human being—suppose a statement published by the Los Angeles Investment and Trust Company be reprinted here. It is to this effect:

## Slander of Musicians Proven False.

A recent magazine stated that one-half of the famous musicians of the world have died of starvation or in poverty, and that most musicians are past their prime at thirty years of age; from then on is a gradual decline, and before a man reaches the age of fifty he is usually put on the shelf as useless. It may be true that many musicians pay but little attention to the practical side of life, and therefore make no provision for the future, but we have proof of the fact that in Los Angeles, most of the musicians are level headed, broad minded men and women.

A good proportion of the prominent musicians of Los Angeles are now interested in an organization which was started some nine years ago, which is managed by musicians. This organization has a paid up capital of \$160,000 and undivided profits of over \$60,000, and has paid its stockholders an average of 53 per cent. per year in cash dividends.

Among its stockholders are the following prominent musicians:

Angeloty, Carl E.  
Angeloty, Carl E., Jr.  
Anderson, Royal  
Adolph, Len.  
Bagley, C. L.  
Baxter, Harry V.  
Bean, Walter F.  
Bean, B. Frank  
Behnke, Herman  
Berth, Theo.  
Berth, Theo., Jr.  
Berth, Lydia  
Bierlich, B.  
Bierlich, Julius  
Birklein, Antone  
Carter, E. E.  
Deeble, W. D.  
Derby, Geo. M.  
Douglas, Irving C.  
Elder, Chas. A.  
Edmiston, Jos. L.  
Elser, F. U.  
Fay, Chas. A.  
Frankenstein, A. F.  
Glenn, M. C.  
Goolman, Nellie  
Holland, H. R.  
Held, Geo. R.  
Hamberg, C. F.  
Hammon, L. D.  
Halberg, B. T.  
Hamilton, Harley  
Hubbard, Chas. H.  
Hurka, A.

Higgins, Mrs. Nellie  
Iuvone, Gaetano  
Jones, J. Glenwood  
Jones, Judson J.  
Kohlman, Robt.  
Kozlowski, Jos. J.  
Kramer, Julia E.  
Knoll, Harry M.  
Laraia, A. W.  
Llewellyn, Edward  
Lissner, Mrs. A. L.  
Meine, Will  
Meine, E. F.  
Musso, R. V.  
Manley, Fred B.  
Northup, Ray G., Jr.  
Nichols, S. A.  
O'Donoghue, Mary L.  
Perine, S. J.  
Rice, D. C.  
Reinhardt, Chas. W.  
Romandy, Mrs. Emma  
Schillinger, Henry  
Schillinger, Laura  
Seabrook, J. R.  
Stamm, A. J.  
Stewart, Chas. C.  
Strong, W. E.  
Sexton, Chas. W.  
Smith, Harold H.  
Tobias, J.  
Winston, Jennie  
Wisnes, F. R.  
Wood, A. W.  
Walter, L. D.

This company wants every musician in Los Angeles to become a member.

The name of the company is Los Angeles Investment and Trust Company, and its officers are:

Chas. A. Elder, Pres.      Geo. M. Derby, Treas.  
A. S. Haneman, Vice-Pres.      E. J. Scott, Cashier.  
W. D. Deeble, Secy.      C. L. Bagley.

The material prosperity of the whole of California is one of the phenomena that is attracting the constant attention of the prospector, the investor and the economist and what has been so frequently repeated about South California and its arcadian climate and its constantly accelerating activity has finally converted even the sceptic who is always prepared to doubt the physical and outward evidences of success. With this material prosperity the Los Angeles artist and musician has been identified and is securing his and her share of the benefits. The field—to repeat the suggestion—is relatively unlimited and offers the fairest prospects to the competent and conscientious musician—no matter what his specialty may be—together with a mode of life that liberates him from the harassing effects of periodical climatic changes.

It will surprise musical people who have followed in a general way the fate of musicians and who are not personally or intimately acquainted with their destiny to learn the whereabouts of many who may be found in and around Los Angeles. It is known that Harley Hamilton is there for he is leading the Symphony concerts there. Henry Schoenfeld, fine musician and talented composer, has returned to Los Angeles and Julius A. Jahn, the Milwaukee musician favorably known far beyond the confines of his old home also resides there. Fred A. Bacon, William H. Lott and William H. Mead, the flutist of the Symphony Orchestra and director of the First Congregational Orchestra are also Los Angelesians. Mr. Jahn has a choral society and Mr. Lott formerly conducted the Columbus (Ohio) Glee Club.

In picking from the galaxy at Los Angeles at random it will be found that gifted musicians of all climes and climes have settled in that attractive center. There is Mrs. Lucie A. Loud, organist of the First Presbyterian Church, pupil of Faellen, Emery and Hale and the late Rotoli—that is, a Boston student she is. Roland Paul, tenor, is a pupil of Randegger and Patton. Katharine C. Ward is a pupil of Edward Meyer of New York. Adele Butterworth, a soprano, and W. W. Knighten, basso, sing with the above in the above church.

Take a group of pianists such as A. Willhartitz, known all over the country; Thilo Becker, pupil of Martin Krause; Peje Stock pupil of the Stockholm and Brussels Conservatories; Thos. H. Fillmore, son and pupil of John C. Fillmore, of Milwaukee, and Elizabeth Jordan, pupil of Wager Swayne, now known as a teacher of prominence in Paris. Then there is the Krauss String Quartet, (for be it known, they appreciate the most classical types of the classical in Los Angeles) consisting of Arnold Krauss, pupils of Dancila and César Thomson; Arnold Lowinsky, second violin, pupil of C. N. Allen, Boston, of Miesel and Wirth; F. R. Wismer, a talented viola player and Ludwig Opid, cellist, cousin of Modjeska and Alleen Northup a local violinist of excellence. And there are other violinists there, more than 150, and among them should be mentioned J. Bond Francisco, pupil of Leonard; Edwin H. Clark, pupil of Halir; C. E. Pemberton and Arthur Perry, all musically healthy and progressive musicians.

Foremost among the authorities is Mrs. Etta

Edwards formerly of Boston where she exercised a radiant artistic influence. Mrs. Edwards is doing far reaching good through her splendid work at Los Angeles. Dwight C. Rice, brother of the late F. B. Rice of Oberlin, pupil of Dudley Buck, and Oscar Werner pupil of Schulz-Schwerin and César Thomson are high grade musicians of Los Angeles while W. Francis Gates, a musical aesthete, scholarly and well poised and authoritative is reaching out to infuse a musico-literary atmosphere into the community. Mr. Gates is doing literary work in the direction of music which is of an educational value to Los Angeles. Mr. Stevenson, of the Graphic, is a remarkably gifted writer, and while at times his cup of pessimism may be overflowing the final result of his labors must be beneficial to his community and of value to all who perceive the elevation of his trend.

Maude Reese Davies, a well known concert soprano resides in Los Angeles. Maude E. Richards, pupil of Aldrich of Rochester and Wodell of Boston and Von Klenner of New York is the contralto of the church in which Miss Davies sings. John Douglas Walker, the tenor—clear minded musician—is the director, and W. J. Chick, the basso, is a pupil of Carl Formes and the late W. C. Courtney. Another church has a quartet of fine fibre consisting of Mrs. E. H. Harrison, soprano; Fannie Marple, contralto, S. Robinson, tenor, and H. H. Barnhart (a pupil of Fickenscher and Mrs. Fairweather of San Francisco), basso and director. Gertrude Wells, of Stockholm is the organist.

Organists are welcome in Los Angeles if they know the organ. Such for instance as Percy K. Lusk and S. W. Martin and E. H. Mead have made a thorough study of the instrument. A. J. Stamm is a very gifted musician and organist and Waldo F. Chase is in addition a composer of songs—English and German—showing a command of technic and comprehensive and poetic gifts of a high order. His grasp of the text and its application to music give him the very motive for a further pursuit of his art. Blanche Rogers is an organist, Alice Coleman, Frances Close, pupil of Sherwood, Mrs. Florence Williams and Grace Fletcher are also prominent among the Los Angeles' organists.

A singer of unusual temperament and with well trained voice and a fine musical intelligence is Henry C. Lott. Another gifted musician is Thomas N. Wilde organist and director of St. Vincent's. Miss Knickerbocker, soprano is an Errani pupil; Mrs. W. A. Banks, contralto, is a pupil of Agramonte; Lyon Ferrand, tenor, a pupil of the late Joseph Barnby and W. J. Lambert, basso, formerly sang in Irish cathedrals. The singers at the First Universalist Church (Pasadena) are Florence Lea, soprano; Miss Bland, contralto; Leroy Jepson, pupil of Cortesi, tenor F. W. Seager, pupil of George Sweet, basso and Miss W. B. Cook, pupil of the Metropolitan School of Music, Indianapolis, is organist.

Mrs. Leslie Merrick, soprano; Mrs. Jud. Seager, contralto, pupil of George Sweet; F. C. Hezmalhalch, tenor and W. W. Bicking basso constitute another vocal combination. Edward S. Fuller, the organist is a pupil of Henry S. Dunham of Boston and a thorough organ teacher he is.

## Many More to Come.

It would seem as if this enumeration already given is a sufficiency of active musical life in any well-ordered community; but Los Angeles is more than well-ordered; it is well ordered but ordered to move

onward and therefore the list must be enlarged to prove the forward march.

A combination giving music at Pasadena—Los Angeles outskirt—is under the direction of Morton F. Mason, a pupil of Paine, Boston, organist and Catharine Collette, Paris and New York pupil, soprano; Mrs. P. Zobelein, formerly Eva Young, contralto; J. S. Gregg, pupil of Bush Foley of Cincinnati and Hawley and Toedt and Sweet of New York, tenor, and Henry S. Williams, a pupil of Meyer of New York, basso.

And here it should be said that among the New York vocal authorities none stands higher in the esteem of the Los Angeles singing community and musicians generally than Mr. Herbert Witherspoon. There are no open dates for him in Los Angeles—whenever he visits there.

Janotha, the well known Italian vocal maestro, formerly of Chicago, opened a studio in Los Angeles and immediately established himself so that he is now a firm fixture in the music life of the city. That he will continue to flourish need not be doubted when the field of operations is considered. Song is cultivated to an extent hardly equaled in the older communities. Mary Linck Evans, formerly of the Castle Square Opera Company and the Carl Rosa Opera Company, can at times be induced to appear publicly to sing. Miss Corinne Bailey, coloratura soprano; Minnie H. Evans, alto; K. Julie Christin and Arline Ellis are all of established musical reputation.

And Jessie A. Wier is engaged in the refining and expanding work of artistic piano tuning—a new field for women if they could be made to appreciate its niceties. F. A. Very is another artistic tuner and there is no reason why such specialists should be forgotten in the artistic shuffle. To save space we shall briefly enumerate additional names of Los Angeles permanent musicians:

Jennie Winston (not the former opera singer), soprano, pupil of Sweet and Tubbs and Mme. Rosewald of San Francisco.

Mary Merrick, soprano; Ethel Osbon, alto, Mrs. A. B. Chantry, organist; A. C. Brown, basso; Elwood Brown, tenor; Mrs. N. C. Beeson, soprano; E. P. Murphy, basso; Katherine C. Ebbert, alto, pupil Cincinnati College of Music; Ernest R. Leeman,

tenor, pupil of the late Charles R. Adams and the late Oreste Bimboni; Isabel Curl soprano; Mary O'Donoghue, organist; M. J. Pauly, tenor and A. Schnamm, basso. Besides all these we append another list equally as interesting:

**SOPRANOS.**  
Grace E. Dutcher, pupil of Franz Willner and Dr. H. J. Stewart.  
Mrs. J. B. Holtzlow.  
Mrs. G. M. Stivers.  
Mrs. F. H. Colby.  
Belle Martin.  
Mrs. E. H. Harrison.  
Emma Northup, pupil of Bristol and Agramonte.  
Mrs. W. A. Bassett.  
Ethel D. Brooks.  
Mrs. J. T. Newkirk.  
Jennie Bazata.  
Mrs. F. R. Dorn.  
Susie Bemus Albright (Mrs. Harrison Albright).

**ORGANISTS.**  
W. H. Pfaff, pupil of Paul and Richter.  
Miss Madge, Leipsic pupil.  
W. F. Skeele, pupil of Thayer and Taft.  
F. H. Colby, pupil of Fred Archer.  
Ada Showalter, pupil of Colby.  
J. J. Falls.  
J. M. Spaulding.  
Alfred A. Butler.  
Elizabeth Leane (pupil of Thwaites).  
Mary Holmes.  
Royal H. Crist.  
Elsie Lapham.

**ALTOS.**  
Letitia Williams.  
Miss Beresford Joy, pupil of La Grange and Walker.  
Miss Heartt (fine musical instincts; big voice).  
Blanche Brown.  
**TENORS.**  
Mrs. Charles Richards.  
Mrs. D. H. Budlong.  
Mrs. J. V. Sweetzer.  
June Nutting.  
Juliette Hogan.  
Mollie B. Wilson (excellent voice, fine compass).  
Lillian Scanlon.  
Pearl D. Teetzel.  
Nell Lockwood.  
J. H. Zinck.  
Joseph J. Dupuy (experienced singer).  
J. J. Helder.  
H. N. Callender.  
J. B. Poulin (classical tastes).  
E. F. Campbell.  
S. Bolinger (good masters).  
Josiah Gribble.  
Robert Crowe.  
Philip Goodwin.  
J. V. Sweetzer.

**BASSOS.**  
Chas. F. Edson, pupil of Gottschalk, Chicago.  
J. J. Martin.  
R. M. Granger, pupil of Bush Foley and Foley is a splendid teacher.  
H. Whitehead (English student).  
F. B. McComas.  
Lewis Evans (baritone) husband of Mrs. Link Evans.  
Frank C. Collier (baritone).  
H. C. Blaney.  
J. W. King.  
Erwin Miller.  
J. A. Foshay.

#### Not by Any Means All.

These lists and names have been placed before the reader to give an idea of the condition of music in some of its phases in Los Angeles but it is merely an idea that can be gathered, although a large and expansive one, for the array is remarkable. There are however besides all this many private music schools, conservatories and colleges and the Music Department of the University of Southern California and its faculty and the music departments of other schools and colleges and also the music in the public schools and also the interesting musical performances in public resorts. The following statement will illustrate how outside musicians and artists are brought into Los Angeles to aid in the great educational scheme already in activity through the above sources and the Symphony concerts.

#### L. E. Behymer, Local Impresario.

L. E. Behymer is considered the dean of music and musical managers in Southern California. For fifteen years he has handled all of the leading mu-

sical attractions that have been sent to the Pacific Coast. It is through his indefatigable efforts that Los Angeles today occupies such a prominent position on the musical map of the United States. There is not a manager in the United States who would take the long chances that he has in guaranteeing the high prices charged by the leading singers and instrumentalists who have visited Southern California. Not only is he the most prominent manager in this respect in Southern California, but he is not equaled on the entire coast in working hard and securing results for the artists under his control. In the past fifteen years he has brought to Los Angeles artists that are seldom heard in cities treble the size of this beautiful coast town. Two visits of the famous Grau Metropolitan Grand Opera Company, and one of the Conried Metropolitan Company with heavy guarantees are among the leading attractions. In concert under his management have been heard David Bispham, Andreas Dippel, Mme. Nordica, Mme. Schumann-Heink, Mme. Melba, three times, Mme. Sembrich, Mme. Gadske, three times, Zelle DeLusan, Charlotte Maconda, Katherine Fiske, Mme. Bloomfield Zeisler, Mark Hambourg, Joseph Hofmann, three seasons, Franz Wilczek, Eugene Cowles, Emma Nevada, Fritz Kreisler, the Dolmetsches, Kocian, Antonio Dolores, the Kneisel Quartet, three seasons, Watkin-Mills, the Westminster Abbey Choir, two seasons, the Strauss Orchestra, Ellery's Royal Italian Band, three seasons, the Kilties, three seasons, Duss Orchestra with Nordica, Mendelssohn's Chamber Concert Club, Harold Bauer, Mme. Blauvelt, Damrosch, Homer Davenport, Ignace Paderewski, Edward MacDowell, Ben Greet, and many other equally well known celebrities.

During the many years in which Mr. Behymer has handled this character of attractions there has not been a single failure quoted, or an artist that was compelled to wait a moment for his or her money. All guarantees have been paid upon demand, and the artists report a most careful consideration in handling their route throughout Southern California. Nine years ago the Los Angeles Symphony Orchestra was formed with Mr. Behymer as manager and Harley Hamilton as director. Eastern soloists were engaged for each concert and with an orchestra numbering sixty pieces through the efforts of an energetic manager and a conscientious director Los Angeles can boast of nine consecutive seasons of Symphony music. That is a record but few Eastern cities with an immense amount of wealth can equal. Three years ago Mr. Behymer in connection with Julius Albert Jahn organized the Los Angeles Choral Society of 250 voices, presenting oratorios, in connection with the Symphony Orchestra, and has met with excellent financial and artistic results. The musical and social clubs throughout Southern California place all their business in Mr. Behymer's hands, and he is furnishing practically all of the entertainers for all social and club functions South of San Francisco to San Diego and as far East as Albuquerque. The newspapers throughout the State are his best friends and he is able to secure publicity for attractions unequalled on the Coast. The Los Angeles public entrust him with the handling of the business management of all civic entertainments and popular

*Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!*

# PERCY HEMUS

**BARITONE**

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benefits, and the Great "La Fiesta,"—their annual celebrations,—which are considered a greater week's festivity than the Mardi Gras of New Orleans. The Great Philharmonic Course which is now in its sixth year, under his direction, is composed of seven of the great entertainers coming West this season. The Long Beach Chautauqua, the great summer school of Southern California, has been under his direction for two seasons, and this coming season he will be its director, as well as the director of Venice of America,—a site for music and learning, sixteen miles from Los Angeles.

The attractions booked for this year by this energetic manager include Johanna Galski, Emma Eames, Mme. Calvé, R. F. Outcault, cartoonist, Harold Bauer, Reisenauer, Charlotte Maconda, Raoul Pugno, the Westminster Abbey Choir, Watkin Mills Quintet, the Heermans, Antoine Stolle, Kubelik, Leonora Jackson,—Sibyl Sammis Co., and a list of local attractions too numerous to mention. An efficient office force has much to do with Mr. Behymer's success, and the entire support of a musical and literary people of Southern California enable him to meet his many obligations. However, the great artists and Eastern managers have him to thank personally for the many opportunities they have had for carrying away the gold coin of Southern California in exchange for the golden notes sung or played by them for the entertainment and education of the Southern California public.

#### Geo. J. Birkel Company.

If music in Los Angeles and Southern California has been advancing with the momentum described it must have had and did have supporting and encouraging forces through and by which its future could be practically sustained in the supply of those means through which it becomes manifest. Music speaks through instruments, and the whole history of its development is an identification with the development of musical instruments; in fact some of its philosophers proclaim that the inventive genius of the instrument always preceded the musical creator. In my own, humble, opinion it always appeared as if the progress of the two was co-ordinate from the very fact that they are interdependent. But beginning with the voice, music speaks through material and mechanical means and the voice needs its instrumental accompaniment.

It has it to a qualifying degree in Southern California through the fact that there exists at Los Angeles the well-known George J. Birkel Co. a firm identified with not only supplying all that is needed and required in a community of musical interests, but a firm whose activity radiates throughout the musical world where it operates thereby stimulating and cultivating the musical appetite and in a proper direction.

The instruments with which this is accomplished represent musical enlargement and progress the

world over and their representation in Los Angeles and Southern California is maintained on an elevated basis by this George Birkel Company music firm. The Steinway pianos and the Kranich & Bach pianos exercise a vital force here through the conscientious and artistic spirit in which the public of this center is instructed and cultivated; and for 20 years past has this been the effort and aim of the firm of Birkel. Both George J. Birkel, President, and E. A. Geissler vice president and secretary live and exist as a part of the musical life of the Los Angeles tone world and through their personal presentation of the material musical commodities that are so essential to the proper musical culture they give strength and character to the musical life of the people.

In the course of a few moments at various times I observed the delicate manner in which the artistic instruments handled by the firm are discussed and presented and among those who called at the establishment to purchase sheet music I found persons who were demanding, for instance, the Boekelman Bach chromcolored Fugue editions, Chopin, Schumann, Richard Strauss and the advanced publication of the modern schools. Is not that a text from which to read a lesson applying to formulative art conditions in a Community?

In any of these departments, from the most severe to the mere rudimentary, from the accommodating rent piano to the highest product of pianistic construction, in every direction of musical mechanics the Birkel firm is prepared to meet the demands of a rapidly developing musical art movement; and thus the vocalist, student, teacher or amateur can secure his accompanying associate, his musical instrument and all those requiring for themselves any kind of an instrument can secure it through the firm of Birkel.

Thus the development of the various musical bodies and institutions in Los Angeles and the Southern section of California find themselves owners of an establishment through which the whole paraphernalia of practical music can be obtained; and I say "owners" advisedly for the Los Angeles musician should be congratulated from the fact that their community owns such an establishment as the Birkel Company.

To an Eastern or Atlantic mind this work on the Pacific is full of sympathy, for it proves that only the compelling ocean can put a temporary stop to the wave of artistic developing. The mountains, plains, deserts and danger could not interfere with those who grounded here and their development is even more rapid than our own because they exult in demonstrating the extent of their culture under these remote conditions.

Very naturally the Birkel firm as a part of this culture comes in for its share of benefits and the result is a commercial and financial prestige which is unquestioned.

**FURTHER** details received here by friends of Madame Lankow, whose serious injury in Naples was reported recently by THE MUSICAL COURIER, tell of the exact nature of the accident which disabled the popular singing teacher. It appears that Madame Lankow was on her way to the railroad station at Naples, en route to New York, when her carriage was overturned and she was thrown violently to the ground, and later removed to a hospital, unconscious. There it was found that she was suffering from a number of painful bruises and a crushed ankle, the latter injury being serious enough to require an immediate operation for the removal of the shattered pieces of bone. Madame Lankow will have to remain in the hospital for two months at least, and in addition to the best medical help will also be attended by her son, Edward Lankow, the basso of the Dresden Opera, who was with her at the time of the accident, but escaped unhurt. Madame Lankow has received many letters of sympathy from her numerous friends and pupils in New York.

**A DEED DONE.** WE herewith reprint the following letter, which is one selected out of scores of similar communications received at THE MUSICAL COURIER offices last week:

NEW YORK, October 29, 1905.

To The Musical Courier

I don't suppose THE MUSICAL COURIER cares very much for anybody's opinion, but it is my opinion that in your new motto, "Up With the Prices," you have chosen a very much better war cry than your "Down With the High Salary Crime," which led nowhere and did not bring about the results you were aiming at. "Up With the Prices" say I, too. The community is rich, the treasury is full, business is booming, stocks are rising, our foreign markets are getting to be better customers every year, our crops have never been larger—why, then, should the musician be the only one left out of this general prosperity? I know no reason, do you?

Respectfully yours,

JACOB HELLMANN.

Our correspondent is mistaken in his assumption that our "high salary crime" campaign brought no results. Every American concert artist knows better than that. American artists now are paid at least 60 per cent. more than they were paid ten years ago. That was the result we aimed at, and we scored a bullseye.

**THE** spring tour of the Metropolitan Opera Company will be booked this season by Klaw & Erlanger, the well known theatrical firm and so called "syndicate." Hitherto it has always been the custom for the director of our Opera to be his own manager on tour, but doubtless the new arrangement will be found to be more practical and just as profitable.

**HERE'S** a suggestion for Columbia University.

As the officers of the university don't seem to understand how to conduct the music department to the satisfaction of its ænemic classes or anybody else who knows anything about music, why not consolidate it with the Loeb School of Music? Such an alliance would at least be of satisfaction to Cornelius Rübner, the imported head of Columbia's department, and ought to please his theoretical assistant, L. B. McWhood.

This is about the only expedient that would help Columbia to expend the money that former admirers of the university bequeathed to its funds for music.

These special funds for music at Columbia University are: Robert Center Fund for instruction in music; gift of Mrs. Mary Elizabeth Ludlow, of real estate and securities valued at \$178,046.50, for the endowment of a fund for instruction in music as a memorial of her son, Robert Center, applied to the maintenance of a professorship. Donated in 1896.

The Mosenthal Fellowship Fund; gift of friends of the late Joseph Mosenthal of \$7,500 to found fellowship in music. Donated 1898.

The Seidl Fund; the proceeds, amounting to \$12,000, of a memorial performance (March 23, 1899) in honor of the late Anton Seidl; the income to be paid to Mrs. Seidl during her lifetime, and thereafter "to be applied to a fellowship in music in Columbia University."

Total of funds, \$197,546.50. Through former President Seth Low's financial acumen this money was invested to bring big returns.

Subtracting the income paid to Mrs. Seidl there is enough left comfortably to support any other faculty importations who might need the money, even if they couldn't acquire any more fluency in English than has been attained by Mr. Rübner since his incumbency at Columbia. No doubt the Loeb pupils would attend Mr. Rübner's broken English lectures as tolerably as do the long suffering Columbia students.

When Mr. Rübner took charge of Columbia's music he organized a mixed chorus of nearly 200,

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though in doing so he made a capture of the Barnard Choral Class, which had been trained by another member of the music department.

For some unknown reason this chorus soon dwindled down to thirty-odd members. Perhaps these singers would be of use to the Damrosch musical, art and oratorio societies through the alliance. This suggestion should receive practical consideration, for it opens up an alliance that would certainly give some benefit to those who would receive it from the income of the music funds. How is that income now expended?

And how does it happen that a New York paper printed a story last week telling of Mrs. Seidl's poverty and of her being compelled to keep a boarding house on Lexington avenue?

THIS year is the twentieth in which Walter Damrosch has been actively engaged as an orchestral leader in America. His career during that time might well serve to all striving young musicians as a forceful example of success won strictly by un-

**AN EXECUTIVE IN MUSIC.** ceasing endeavor, and by disinterested devotion to the highest artistic ideals. Walter Damrosch has always stood for—nay, he has fought for—the best in music, and now that our audiences have reached a level of culture commensurate with the wealth and importance of our country they contemplate with real regard the man who was always one of their safest and most faithful guides.

It was in February, 1885, on the death of his father, Dr. Leopold Damrosch, that the son Walter, then twenty-three years old, was elected conductor of the New York Symphony Society and the Oratorio Society, and at the same time he became assistant and adviser to Edmund Stanton, the head of the Metropolitan Opera House. In the latter capacity Mr. Damrosch was instrumental in securing for our German opera the services of such artists as Lilli Lehmann, Alvary and Seidl, and with that great conductor young Damrosch divided the duties of the baton until the end of the German operatic régime at the Metropolitan. After the French and Italian opera under Abbey, Schoeffel & Grau supplanted the German, Mr. Damrosch founded his own organization, chiefly for the presentation of the Wagnerian music dramas, and with this company he gave performances for four years in New York, and in all the principal cities of the United States as far west as Denver. The works presented were the "Nibelungen" tetralogy, "Tristan and Isolde," "Die Meistersinger" and some of the earlier works of Wagner. His incessant work and traveling in connection with this company, of which he was sole owner, manager and conductor, necessitated Mr. Damrosch's resignation from the Oratorio Society in 1896, after officiating eleven years as its leader. In the winters of 1900 and 1901, under the Grau management, Walter Damrosch again returned to

the Metropolitan Opera House as sole conductor for the German operas. In 1902 he was conductor of the Philharmonic Orchestra, but this connection lasted only one year, as his plans for reorganizing that orchestra were not supported by the members. In 1903 he reorganized the New York Symphony Orchestra, and has devoted all his energies to that organization ever since. During the first season in its new career the orchestra had no financial subsidy, but steadily gained support from musical circles, until now the subsidy is more than ample, in the shape of subscriptions and box office sales. This enabled Mr. Damrosch to perfect the organization and to give it the rehearsing and discipline which have developed it into an organization of the very first rank.

From fifty concerts a season three years ago the orchestra now plays in nearly 300 concerts a year, and it is the only symphony orchestra which is kept together during the greater part of the summer season as well as in the winter. Besides his work in the field of operas, oratorios and symphonic works Mr. Damrosch has given thousands of explanatory lecture-recitals on the Wagner music dramas, the symphonies of Beethoven, &c.. Many important works have received their first production in America under his baton, including Cornelius' opera "Barber of Bagdad," Goldmark's "Merlin," Saint-Saëns' "Samson and Delilah," Wagner's "Parsifal" (in concert form), Paderewski's "Manru," Gluck's "Orpheus," Liszt's "Christus," Tinel's "St. Francis," Parker's "St. Christopherus," Handel's "Acis and Galatea" (stage performance in costume), and of the more important symphonies Brahms' No. 4, Tchaikowsky's Nos. 5 and 6, Mahler's No. 4 and Bruckner's No. 2.

All in all, Walter Damrosch is a striking type of our latter day American civilization, where that individual counts most who creates the best conditions for himself when there are none ready to hand, who sees in passing defeat and discouragement only logical incentives to still mightier effort, and who sets for himself the highest possible goal in a given field, and hews out a virgin path to lead him there if there is no easier road already made by other men. Walter Damrosch was born in Breslau, but he calls himself an American, and is proud of his adopted nationality. He has every quality of an American, including shrewdness and business sense, and without those attributes no man could hope to attain, and much less to hold, a high executive position in the musical life of America. In that one respect music does not differ essentially from other industries in the United States. Music is an art, you say? Assuredly it is; but how to make art pay is also an art, and the problem has been solved satisfactorily by a few men like the subject of this article.

"DISGRACEFUL" and "contemptible" were some of the epithets used by local music lovers in commenting on the vulgar behavior of cer-

tain orchestra players at the big charity concert last Sunday in Carnegie Hall, for the benefit of the Masonic Sanitarium for Consumptives.

**NOBLESSE OBLIGE.** There were four conductors on the bill—Franko, Damrosch, Sousa and Herbert—and the musicians mentioned above made the concert the occasion of as nasty and petty a factional row as has ever occurred on a public concert platform in this city. There were players from four or five orchestras in the one large organization which had "volunteered" for Sunday, and they divided themselves into various groups and refused to play under any other conductor than their own. Many of the musicians left the stage each time a change of leader was made, and in several instances the latter was compelled to stand before the door and bar the egress of his men. And all this in plain view of the large audience! And the occasion was a charity concert given for a home for consumptives!

Of course, there are some gentlemen among the orchestral players in New York, and it is needless to say that these gentlemen were not in the mob which exhibited its lager beer breeding last Sunday. What better can be expected from ignorant foreigners who make more money here in a month than they are able to earn abroad in a year, and who for the first time in their lives are treated like human beings and not like cattle? There are some gentlemen in the Musical Union, too, and we know that they will be quick to repudiate the low rowdiness of their colleagues last Sunday. Why should not "professional courtesy" apply to music as well as to the other allied arts? Why must the public always be shown only the ugliest aspects of the orchestral musician's life and habits, and not less volens, be forced to regard him as beneath even the lowest rung of the social ladder? The ruffianly strikers of last Sunday are the same men who in the season act as our interpreters of Mozart, Beethoven, Brahms, Richard Strauss, and who are expected to play those composers with "feeling," and to be in harmonious accord with the sympathies and emotions of the conductor! That is one reason why it has been impossible so far to establish a permanent orchestra in this city. It would be ruined by the very men for whose benefit it was planned. Ethics, etiquette and consideration for one's fellows are not bred in lager beer cellars and pinocchio dens. No wonder the frequenters of those places know more about beer than about Beethoven, and more about Limburger than about Liszt. The decent members of the Musical Union should insist on some standard of professional dignity to be observed by their less fortunate brethren.

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Timely topics.

Jean Sibelius recently finished a violin concerto, which was played in Berlin on October 19 by Professor Halir and under the direction of Richard Strauss.

"Mascagni is working at a new opera entitled 'Alceste,' based on a text by Ugo Fleres."—[Cablegram received by THE MUSICAL COURIER, October 30, 5:17 p. m.]

"Leoncavallo's new opera, 'Figaro's Youth,' is nearing its completion."—[Cablegram received by THE MUSICAL COURIER, October 30, 5:19 p. m.]

Honors are now even between the two illustrious maestri, with Puccini only four operas behind, but coming very fast, and Giordano a good fourth, under the vigorous ride of his jockey, Sonzogno.

Talk of your overworked orchestra players in New York! Here is an illuminating paragraph from the Leipsic Tageblatt: "The Leipsic Municipal Orchestra, which does duty at the Leipsic City Theatre, at the Gewandhaus concerts, and at the churches of St. Thomas and St. Nicholas, played (from October 1, 1904, to September 30, 1905) at 250 theatrical performances, at 234 rehearsals therefor, at 22

Gewandhaus symphony concerts, at 60 Gewandhaus rehearsals, at 45 church concerts, 1 performance and 2 rehearsals of Bach's 'St. Matthew's Passion,' 1 charity concert (at the Schiller celebration), 1 rehearsal and 1 performance at the formal opening of the new City Hall." A total of 617—almost two performances a day for every day in the year!

Now is the autumn of our discontent made glorious by the announcement that the musical season has begun. It has been "open season" for partridges since nearly a fortnight, and for the next six months or so it will be "open season" for the public. Go after the quarry, ye singers and players all—it does not hang high—and may each mother's pride of you bring home a full bag and a whole musical skin. Bang!

The Kaiser Wilhelm II, due here yesterday, was heavily freighted with musical cargo. There were aboard Gadski, Mengelberg, Otie Chew, Gerardy, Caruso, Knot and Dippel. All the managers have been holding their thumbs the past week, and acting generally distraught.

Switzerland has changed its national hymn, and thrown overboard that ubiquitous plague of a tune which does simultaneous patriotic duty for England, America and Germany. In England it is called "God Save the King"; in Germany, "Heil Dir im Siegerkranz," and in this country it is known as "America." Until lately, in Switzerland the same anthem was entitled "O Monts Indépendants." The new Swiss hymn is the "Cantique Suisse," composed by a Son of the Alps, one Zwysig, to whom a monument was erected on the "Lake of the Four Cantons" a few years ago. Why doesn't America follow the example of Switzerland and get a national anthem of its own? The one we now use is unutterably stupid in text and music, and means exactly as much to an English-

man or German as it does to an American, for the tune is identically the same in all three, note for note. What confusion there will be when the



DIAGRAM NO. 1.

world's tupenny statesmen succeed in pulling off that much advertised international war.

Zudie Harris, the only woman who ever wrote and scored a piano concerto and performed it in public, arrived from Europe last week, and announced her American tour, to take place this season under Charlton's management. Miss Harris

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will play her work in New York, and at the same concert the program is to include also several orchestral and vocal works from her pen. American women are showing the way in music, so far as this country is concerned. Will the great American composer be a woman?

A foreign dispatch informs us that Boito has just finished his "Nero." The news comes a little early this winter. During the last few years we usually had it with our Christmas mail, and in the '80's it used to reach us in February, as a sort of comic valentine. The item now is thirty-six years old, and we suggest that in future it be sent to new music papers on April Fool's Day.

John D. Rockefeller and Andrew Carnegie were elected honorary members of the Philharmonic Society last Saturday. Other New York musical millionaires who seem to have been overlooked by the

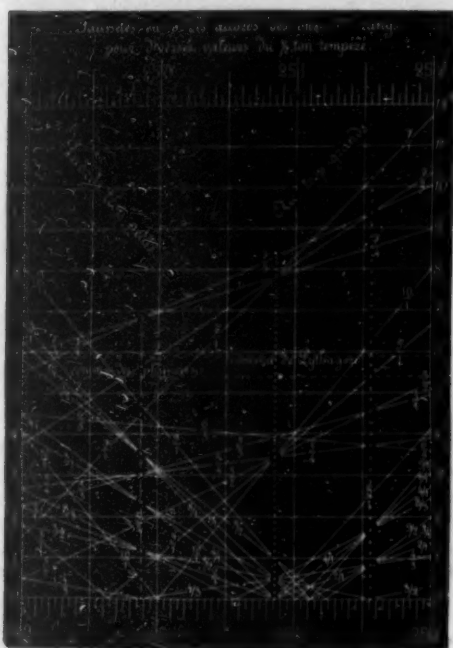


DIAGRAM No. 2.

Philharmonic directors are Alexander Lambert, Heinrich Conried and John Philip Sousa.

Apropos, when John Philip Sousa and his band appeared before King Edward, at Windsor Castle, it did not take long at the supper which followed the concert for the King to discover a common bond of sympathy between the American bandmaster and himself. "I love music," said His Majesty, "but the only art I really practice myself is that of hunting." Sousa is an enthusiastic devotee of the gun, and almost before you could pull a trigger king and commoner were swapping hunting stories of all kinds, sizes and degrees. The King listened with eagerness while Sousa related stories of the bear, puma, buffalo, wild cat and wolf that tempt the ambitious Nimrod in Western America. King Edward's adventures had been limited, of necessity, chiefly to the ferocious pheasant and bloodthirsty rabbit which render unsafe the royal English hunting preserves.

Several days after the visit to Windsor, a small box, a large box and a royal courier presented themselves at the Carlton Hotel, in London, where Sousa was stopping. The courier brought him a warrant appointing him a member of the Royal Victorian Order of England; the small box contained the be-

jeweled emblem of the order, and the large box was found to hold four beautifully marked pheasants, tied with a tag on which was written: "To John Philip Sousa, Esq., from His Majesty, the King, Sandringham." "They were shot by His Majesty himself," said the courier. Sousa has had the pheasants stuffed and mounted on a fine oak board, under a glass case, and the tag from the King is framed with the birds. Perhaps His Majesty expects some day to receive a mounted buffalo from Sousa in return.

The German copyright on "Carmen" will expire at the end of 1905. This music should now become popular.

Kranich & Bach, the piano makers, instituted a competition for composers some time ago, the best piece of piano music to be rewarded with the prize of a piano. The winner turned up in the person of that sturdy old veteran, Homer N. Bartlett. Last week the prize donors gave him a dinner at the Lotos Club, and presented him with the piano. What make was it?

This is a new wrinkle (but not bad), from the New York Tribune: "A young woman possessed of a voice of remarkable power, who desires that her identity be not divulged, will sing two solos tonight at Madison Square Garden during the National Business Show. She will have the accompaniment of D'Aquin's Military Band."

Olive Fremstad, the contralto-soprano, arrived from Europe last week. She says she will sing Isolde here this season. Madame Fremstad denied the report that she is ready to step in as Violetta or Lucia in case Sembrich should fall ill.

A well fed press agent appeared on Broadway this week with the following story: "There is a manager of an old opera house in Pennsylvania who ran his establishment more as a hobby than anything else; or, at least, he considered it a hobby until he received a very severe 'sting' for his slipshod methods of doing business. A sleek young chap came to town one day in advance of a pianist. He sought the manager and asked him what he would rent his theatre for. The manager asked the nature of the attraction, and the advance agent replied that he had 'a piano player whom he wanted to try out before he took him to New York.'

"Arrangements were finally made whereby the manager of the theatre was to receive \$50 for the rent of the theatre, and was also to have the ice water privilege. When the night for the pianist arrived it was found that he was none other than Ignace Paderewski, and that the receipts played to that night went over the \$3,000 mark."

No, puzzled reader, the diagrams in this issue of "Variations" have not been culled from a text book on billiards. They are taken from a book on music and illustrate a simplified method for the study of related scales and tonalities.

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#### Edward Barrow Re-Engaged.

NEW YORK friends of Edward Barrow, the young English tenor, were pleased to hear that the artist had decided to reside permanently in the United States, and following that news that the singer had been engaged for the second time by the Handel and Haydn Society of Boston for the Christmas performance of "The Messiah." Last season was Mr. Barrow's first year in America, and wherever he sang critics and audiences were unanimous in the opinions about the beauty of his voice. To be engaged for two seasons in succession by a society like the Handel and Haydn of Boston is a high tribute to any singer, and especially to a tenor.

Mr. Barrow has appeared in the principal cities of England and the United States, both in oratorio and concert, and in Albert, St. James' and Queen's halls, London, and recently with the Philharmonic Society, under the direction of Felix Weingartner, and New York Symphony Orchestra, Walter Damrosch, conductor, at Carnegie Hall, New York, Handel and Haydn, and Cecilia Societies, Boston, &c. Comments of the press:

The best work was done by the tenor, Edward Barrow, who is called by critics one of the best tenors now singing. He has made himself a power in this musical city. He was heard at his best in the aria "In Native Worth."—The Brooklyn (N. Y.) Eagle.

Edward Barrow, the tenor, fairly electrified the audience with the manner in which he sang "Thou Shalt Break Them." It was a magnificent rendition of a difficult passage.—Globe, Boston, Mass.

Mr. Barrow, the tenor, received three recalls for his singing of Walther's "Preislied."—Brooklyn (N. Y.) Eagle.

Mr. Barrow was a great surprise. He appeared for the first time in Washington, having been in this country scarcely more than one season. He has a tenor robusto voice of enormous strength and timbre.—The Washington (D. C.) Post.

Mr. Barrow is a stranger to Syracuse, but by his exceptional voice and his extreme dramatic power he proved himself worthy. The recitatives under his control were something long to be remembered.—Post-Standard, Syracuse, N. Y.

Mr. Barrow sang the poet's address to the night with appreciation of its beauty and with effect.—Boston Herald.

Edward Barrow, although rather reserved in his maledictions, was full toned and reliable.—Boston Globe.

The soloists, well chosen, too, for such imaginative and emotional scoring, were fully equal to their allotted tasks. The New Yorker, Edward Barrow, sang the tenor parts effectively.—Boston Transcript.

Mr. Barrow made a hit with the audience in his rendition of Coven's "Border Ballad," which he sang in true robusto style, and in a manner that well entitled him to the emphatic recall which he received.—New York Herald.

#### Gerardy to Go West.

GERARDY, due yesterday on the Kaiser Wilhelm II, will be the guest of honor at a banquet at the Café Martin, Thursday (tomorrow) night. Saturday the 'cellist leaves New York for the West, opening his tour for the season at Indianapolis November 6. The 7th he is at St. Louis, the 8th at Columbus, 10th and 11th at Pittsburg, 13th at Terre Haute, 14th at Oberlin, 15th at Fort Wayne, 16th at Milwaukee, 17th at Rockford, and 19th at Chicago.

## The Musician

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## PLAN OF THE PEABODY CONSERVATORY.

BALTIMORE, October 28, 1905.

FEW institutions of music education in any country can boast of a more severely rigid adherence to the best artistic ideals than this Peabody Conservatory of Baltimore. A glance at the programs of the entertainments of the institution alone may indicate the class of thought in the minds of the direction. Harold Randolph, the director, is setting the pace for high educational taste.

For this season, for instance, the Peabody recitals include the names of Harold Bauer, Fannie Bloomfield Zeisler, Harold Randolph himself, who, while director of the Conservatory, has achieved a place as piano artist; Howard Brockway, Ernest Hutcheson, Emmanuel Wad and Alfred C. Goodwin, as pianists. In the strings will appear Henri Marteau, J. C. Van Hulsteyn, violin; Jean Gerardy and Bart Wirtz, 'cello. Campanari, Madame Kirkby-Lunn and Susan Metcalf are to be among the vocalists.

In addition to a series of twelve recitals the Kneisel String Quartet will give five concerts Friday afternoons, beginning in November, Mr. Randolph contributing the piano assistance. There will also be the usual series of pupil recitals covering the entire field of study—piano, organ, vocal, strings, &c. Students are given special privilege and care in regard to the big recitals, advantage invaluable in connection with the regular study.

The establishment of a society for the performance of Bach music, with a choir chosen from the best choir singers in the city of Baltimore, was an additional artistic feature of Mr. Randolph's activity last season, which cannot be too enthusiastically received and supported. News of this and in regard to the regular working of the Conservatory may be found here from time to time. There was brilliant talent among the students last year. Their advancement is a matter of interest to all musicians.

## New York College of Music Concert.

IN its objects of supplying "musical atmosphere" to students and music lovers and for the raising of scholarship funds for talented and deserving pupils, an auspicious beginning was made by the directors of the New York College of Music last Sunday evening in Carnegie Hall. The vast auditorium was packed from parquet to top gallery with an appreciative audience, and hundreds of persons had to be turned away.

The members of the faculty who played were August Fraemcke, pianist, Michael Banner, violinist, and William Ebann, 'cellist. They were assisted by Elizabeth Schiller, soprano, and Emil Fischer, bass, and an orchestra composed of sixty members of the New York Philharmonic Orchestra.

The high order of musicianship shown by Messrs. Fraemcke, Banner and Ebann was a real treat and won them deserved encores. Miss Schiller's pleasing soprano was well suited to the "Mignon" selection, and sounded fresh and sweet, although the young singer had sung at the Hippodrome with Sousa on the same evening. Emil Fischer, a veteran singer, was a good example of what leading the "simple life" can do in voice preservation.

Another feature of the affair was the playing of D. M. Levett's symphonic poem "Columbus" by an orchestra un-

der the direction of Carl Hein. It is a stirring composition full of rhythmic melody, and has a strong climax.

The program follows:

Les Preludes .....	Frane Liszt
Orehoarra .....	
Concerto for Violin, G minor .....	Max Bruch
Adagio. Allegro energico .....	
Michael Banner .....	
Wotan's Abschied .....	Richard Wagner
Emil Fischer .....	
Concerto for Piano .....	Ludwig Schytte
August Fraemcke .....	
Soprano solo, Polonaise, Mignon .....	Thomas
Elizabeth Schiller .....	
'Cello Solo—	
Andante Lento from D minor Concerto .....	Piatti
Polonaise de Concert .....	Popper
William Ebann .....	
Columbus, Symphonic Poem .....	D. M. Levett (Member of Faculty)
Orchestra .....	

## Karl Klein in London.

KARL KLEIN, the young violinist, son of Bruno Oscar Klein, will make his debut in London with Wood's Orchestra at Queen's Hall, November 14.

## Gerster Fit.

THE Berlin office of this paper reports that Madame Gerster is not suffering from any defect of her hearing, and that she is in excellent condition for the coming season.

THE Professional Woman's League offers for rent, on moderate terms, assembly room, with a fully equipped stage, cloak and dressing rooms. For terms and further particulars, address 108 West Forty-fifth street.

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## Mills Expected This Week.

WATKIN MILLS, the English basso, and the members of his company are expected to arrive on the Pacific Coast this week from a tour through Australia and New Zealand. Both in oratorio and in concert Mr. Mills and his associates have appeared before large audiences. Many press notices of the tour have been reproduced in THE MUSICAL COURIER. Paragraphs from two more New Zealand criticisms read:

The agreeable recollections of the visit to this city about a year ago of the eminent basso, Watkin Mills, were most happily renewed by a very large audience at His Majesty's Theatre last evening, when Watkin Mills and his concert company, consisting of Edith Kirkwood (soprano), Gertrude Lunadale (contralto), Harold Wilde (tenor), and Eduard Parlovitz (pianist), made their first appearance before the Dunedin public.

Watkin Mills seems in better voice than ever, and the ease and virility of his consummate vocal art appeal to the listener like a new sensation. Probably he has in his extensive repertoire no solo in which he is heard to more advantage than in the well known and magnificent recitative and air of Gounod, "She Alone Charming My Sadness," from "La Reine de Saba," and his rendering of this last evening was alone worth a pilgrimage to hear, sheer beauty of full tones, declamatory intensity, masterly wielding and control of the voice, and expression in its fullest realization combining to do splendid justice to the beautiful number. As on a previous occasion, the audience listened entranced and accorded the singer a great ovation, whereupon their risibilities and their courage were revived by the contribution of a quaintly insinuating ballad entitled "Peg Away" (Bevan), which was rendered in the inimitably happy vein which Mr. Mills has already led the public to expect from him in songs of a certain kind. Subsequently Mr. Mills introduced an interesting composition in a new Maori lament entitled "Tangi," and composed for him by Alfred Hall. The composer of "Hinemoa" has turned out a fine piece of music, in which fiery war passages alternate with mourning for the slain, and in which a love episode also finds place, and the basso gave a most stirring interpretation of the number, working up to a splendid climax. In response to a most imperative encore Mr. Mills greatly delighted his hearers with "The Wedding of Shon Maclean," the rendering of which was a striking example of the singer's versatility.—The (Dunedin) Otago Daily Times, September 8, 1905.

## Dr. Dufft's Engagements.

D R. CARL E. DUFFT has returned to New York from an extended holiday, and has resumed his studio and concert work. The basso sang at his local concerts in October, besides trips to Trenton, N. J., and Hartford, Conn. Dr. Dufft's November engagements begin with a local concert this afternoon, and in the evening one in Newark, N. J. Tomorrow he will sing at High Bridge, N. Y., and has dates for Brooklyn November 16 and 19. He will take part in a musical festival at Erie, Pa., on November 30.

## Aeolian Hall Recitals.

JOHN YOUNG, the tenor, sang "Nocturne" and "Before the Dawn," by Chadwick, and an aria from Gounod's "Queen of Sheba" delightfully at last Wednesday's recital in the Aeolian Hall. Ernest Hunter directed the accompaniments on the Pianola in his customary capable manner. Another interesting recital was that of last Saturday, when Katharine Heath sang the Jewel aria from "Faust," Chaminade's "Silver Ring" and Harris' "Madrigal." She has an excellent lyric voice and all her selections were sung charmingly.

Numbers by Liszt, Moszkowski, R. Strauss, Grunfeld and Pachulski were the Pianola selections.

The soloists at the Vienna Philharmonic concerts this season will be Wilhelm Backhaus, Ferruccio Busoni, Ernst von Dohnanyi, Fritz Kreisler, Alexander Petschinkoff, Moritz Violin and Robert Zeiler.

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WITH the plentiful supply of musical productions in town this week, comic opera goes will have the opportunity of gratifying some of their special fancies. The menu is varied and some of the offerings are tempting. Of chief interest among the new pieces, perhaps, is "Veronique," at the Broadway Theatre. This dainty comic opera was first presented in French. The French book was written by MM. Vanloo and Duval, and the score was by Andre Messager, the director of opera at Covent Garden. George Edwardes secured the English rights and engaged Henry Hamilton to write an English book. He presented the piece at the Apollo Theatre, London, where it ran for more than 500 nights.

Ruth Vincent, who will be readily recalled to mind by her performance in "The Medal and the Maid" two years ago, sings the title role. The opposite part, Florestan de Valiancourt, is played by Lawrence Rea, a young American, who sang here in "The Duchess of Dantzic" last season. John Le Hay, one of the cleverest comedians on the London stage, plays the character of M. Coquenard. Other leading principals widely known on the London stage are Kitty Gordon, Miss Valli-Valli, Ruby Delmar, Aubrey Fitzgerald, Ralph Nairn, John Malcolm and James Grant.

Importation number two is "The White Cat," which will be given tomorrow evening in the New Amsterdam Theatre. The English book and music have been discarded, and Harry B. Smith, the librettist, and Ludwig Englander have provided an entirely new book and score. Several songs by William Jerome and Jean Schwartz have also a place in the program.

As in past seasons, Klaw & Erlanger have imported all the scenery, properties and effects used in the presentation at Drury Lane, and in addition thereto have expended a large sum of money in original scenes and costumes, so that the production will be substantially a new play. The comic interest will be carried by these comedians: William T. Hodge, William Macart and Herbert Corthell. Maud Lambert will be the prima donna. Maida Snyder and Edith St. Claire are also in the cast.

Marie Cahill's new musical play, entitled "Moonshine," has been constructed especially for her by E. M. Royle and George V. Hobart, with music by Silvio Hein. Just to give it a foreign flavor, the writers have located the first act's happenings at Heatherbanks, Henley-on-Thames.

Our old friend, "The Wizard of Oz," is holding forth merrily at the Academy of Music. It has been rejuvenated with some new songs. Montgomery and Stone are still the leading fun makers, but there is a new Tryxie. Manon Stanley sings the part and has a new song, "A Tale of a Stroll."

Another of those spectacular musical productions that just verge on comic opera exploits Glen MacDonough's ability as a librettist at the Majestic Theatre this week. It is entitled "Wonderland" and has Julian Mitchell as the manager of its stagecraft. The cast is headed by Sam Chip, a comedian new to Broadway, but who has earned success

in good measure in other cities. His chief foil is Eva Davenport. Bessie Wynn, Aimée Angeles, Lotta Faust, James Marlowe, Charles Barry and George McKay are others in the cast.

At Daly's "The Catch of the Season" has most decidedly caught the public with winsome Edna May and the clever company of players and singers. November 25 Miss May will vacate in favor of Viola Allen and the pretty and tuneful little opera will take to the road. In addition to the melodious incidental music by Messrs. Haines and Baker, some of the catchy interpolated songs and their authors are as follows: "All Done by Kindness," "Little Bit of Dinner," "Back to Harrow," "Cinderella," by W. T. Francis; "Little Girl, You'll Do," by Salmon and Burt; "Quaint Old Bird," by Madden and Morse; "Seaweed," by Fred Earle; "Raining," by Kern and Harris; "Cupid is the Captain of the Army," by Dave Reed, Jr.

The daintiness and charm of the production are not more assertive than the abundance of fun, song and dance that is furnished by the comedians and entertainers. "Back to Harrow," which is freely encored, is one of the most refined songs and dances an audience ever enjoyed, and there are other equally spirited and delightful features. Farren Soutar, Fred Kaye and Fred Wright, the trio of comedians, keep the supply of laughter up to the bubbling point all through the performance. Others in the cast are Mrs. J. P. West, Maud Milton, Annie Esmond, Dora Sevensen, Margaret Fraser, Madge Greet, Vivian Vowles, Lillian Burns, Mabel Reid, Bert Sinden W. L. Branscombe, Tailleure Andrews, Frank Norman, Jack H. Millar, Vivian Graham, John F. O'Sullivan, Master Louis Victor, William Jefferson and C. J. Evans.

Ben Jerome, who wrote the music of "The Royal Chef," recently said that he does not believe composers interpret their own work to the best advantage. Remarkable as this statement seems, there may be a modicum of truth in it, since dramatists are proverbially bad actors of their own plays.

That perennially popular pleasantry, "Prince of Pilsen," is now well started on its tour, which will reach from coast to coast. The tour of 12,000 miles embraces points in British Columbia and Washington Territory.

Frank L. Perley is under the impression that he has discovered a new prima donna in Marion Wilder, a California society girl, who recently applied to him for a position in the chorus of "The Girl and the Bandit." Aside from being funny, Miss Wilder has a fine contralto of great power and sweetness. Mr. Perley has signed her for the role of Arabella, one of the principal parts in "The Girl and the Bandit."

Hortense Mazurette, prima donna with "The Mayor of Tokio," furnishes a striking example of the opportunities afforded by the stage to a girl of talent. Only two years ago she joined "The Tenderfoot," as a member of the chorus. Struck by the superb qualities of her mezzo contralto, the star rapidly advanced Miss Mazurette. Less than two years on the stage, she has been elevated from the ranks of the chorus to the role of a prima donna.

The Shuberts have postponed their revival of "Wang" until December. The reason announced for the delay is that these managers have too many new productions on their hands to attempt an additional one at present.

Marie Cahill, prima donna in "Moonshine," is telling a joke on a manager of her acquaintance whose fund of humor is not sufficiently developed for him to see the

point. He invited a friend to bring his wife to see the production of a "near" comic opera which he was managing. "I'd like to, John," responded the friend, gratefully, "but, you see, my wife's been blue and sort of ill lately, and I promised to take her to an entertainment tonight."

Frank Pixley, the librettist, who really ought to know, says that the difference between comic opera and musical comedy is that comic opera deals with the imaginary, but musical comedy must keep close to reality. In other words, the latter must never treat of anything that is not true to life.

A new musical comedy being tried this week in the Fourteenth Street Theatre is entitled "In New York Town," and is from the pens of Willard Holcomb and L. Haskell. Albert von Tilzer is responsible for the music. The company includes Cliff Gordon, Charles Howard, Vinnie Henshaw, Ida Emerson, Georgia Fransioli, Clara Austin, Grace Lynn Whitehouse, May Ward, Jennie Austin, T. Burns, Charles Nevins and Loney Haskell.

Musical plays continued indefinitely at various theatres are: "The Catch of the Season," at Daly's; "The Ham Tree," at the New York; "It Happened in Nordland" and "The Music Master," at the Lew Fields, and "Happyland," at the Lyric.

#### Mr. and Mrs. Huss Are Home.

MR. AND MRS. HENRY HOLDEN HUSS have returned to New York after nearly four months spent at their summer home on Lake George. After a very successful concert trip in June to Winona, where they were engaged to give the principal recital at the Minnesota Music Teachers' Convention, they left New York for Lake George in order to complete final arrangements for getting into their new cottage designed for them by Mr. Huss' brother, George M. Huss, the well known architect. In August, Mr. and Mrs. Huss gave a recital at the beautiful summer home of George Foster Peabody. Mr. Huss is already busy teaching in his Carnegie Hall and Steinway Hall studios, and Mrs. Huss will again teach a limited number of pupils.

Mr. Huss will play the Grieg sonata in C minor, op. 45, on November 9, at Dobbs Ferry, when the Kneisel Quartet give their annual concert at the school of the Misses Masters. Later in the season Mr. and Mrs. Huss will give a concert with the Kneisels, at Mendelssohn Hall, the program consisting mainly of Mr. Huss' works, the principal item being a new string quartet dedicated to Eugen Ysaye, and the piano and violin sonata which Mr. Huss played with Mr. Kneisel at the initial performance of the work in New York, three or four years ago.

#### Marteau's Return.

HENRI MARTEAU, the violinist, who is to play here this season and who has been engaged by the Philharmonic, the Boston Symphony, and other large orchestras, including Cincinnati, Pittsburgh, &c., has engaged passage on the Kaiser Wilhelm der Grosse and will be here end of January. Marteau is playing in all the larger cities in Europe at present, prior to his departure. Twenty-four dates in the month of February have been booked, which means the whole month.

#### Nordica's Tour.

IN addition to Minneapolis, Lincoln and Sioux City, R. E. Johnston, the manager of Madame Nordica's spring tour, has also closed engagements at Montreal, Grand Rapids, Duluth and Indianapolis.

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## AUSTRALIA.

SYDNEY, September 11, 1905.

**W**HEN the age of Australasian civilization is taken into consideration, it is a matter for wonder not only that such vast tracts of country have been brought under cultivation, such a commerce established with the world and such cities built, but that art, and particularly musical art, has flourished even during physical stress of pioneering. It is true that Australia cannot yet boast a national music. Our peasantry, the back block men, the settlers, the swaggies, roustabouts, shearers, selectors, have not yet had time to make their folk-songs, to hand down distinctive tunes from one generation to another, to create distinctive dances and rhythms as the Slavs, the Gaelic, the Italians, the Germans, and even the American negroes. Our art exists as an extension of the schools that prevail in Germany, in Paris, in Vienna, and in Russia. The musical history of the chief cities, Sydney, Melbourne and Adelaide, is largely that of their big and important amateur societies, which not only have kept up the high standard of performance of the classics, but have introduced, soon after their production in Europe, the works of Brahms, Elgar, Strauss, Tschai-kowsky and Glazounow, and have also encouraged eminent artists to visit this place by insuring them engagement upon arrival. In 1841, when Sydney was a small collection of streets grown up upon the tracks of bullock drays, Isaac Nathan directed a chorus in miscellaneous oratorical selections at St. Mary's Roman Catholic Church. For fourteen years this work continued. Then the first choral society was formed (1855), with Anna Bishop, an operatic soprano from La Scala, and wife of Sir Henry Bishop (conductor of the London Philharmonic Society), as soloist. This society was succeeded in 1859 by the Sydney Harmonic Vocal Society, which included in its creditable record the first performance of "The Messiah" and "The Creation" in Australia. Its chorus and orchestra numbered about 350 people. In 1885 from its ashes sprang the Sydney Philharmonic Society, which is still doing excellent work. Max Vogrich conducted the first concert ("Paradise and the Peri"). He was succeeded in after years by Kowalski, Sydney Moss, J. A. Delaney, and the present conductor, Robert Hazon.

Among artists who have appeared with the society there are those whose names, then almost unknown, are now of worldwide fame, for instance: Mrs. Nellie Armstrong (Madame Melba), Ada Crossley (Mrs. Meucke), Mme. Van der Veer Greer (a Brooklyn singer originally), Madame Patti, Colbourne Baber, Orlando Harley, Foli, Belle Cole, Philip Newbury, Clementine de Vere Sapio, Alice Esty, Hetty Holroyd, Albani and Watkin Mills have sung at these concerts.

The Sydney Liedertafel has an honorable record extending over twenty-three years, in which time they have expended upward of \$100,000 in the cause of art. With this association the old and well known family of Palings have been associated very closely, as with all musical enterprise in Sydney.

The Sydney Amateur Orchestral Society has a shorter but brilliant history of fourteen years. For this season the list of works this organization will perform numbers thirty-four, and includes Beethoven's Ninth and Tschai-kowsky's Fifth symphonies, Cherubini's overture to "Anacreon," Verdi's overture to "Nabucco," &c.

During this sixty years of development the small town has become a great city. Melbourne and Adelaide have grown magically, and a big population has spread towns over this vast continent.

There is a conservatorium in connection with the University of Melbourne. The principal was Prof. Marshall Hall, a brilliant and scholarly if eccentric person, who published a book of mock hymns which clashed with the Senate's ideas of propriety, and after some argument led to his wrathful resignation.

A report of this conservatorium has been prepared by order of the Honorable the Premier of Victoria for THE MUSICAL COURIER, and is to the effect, briefly, that the students of the conservatorium follow a Mus. Bac. course under the direction of highly qualified professors. Mus. Bac. Peterson at present holds the Ormond Chair.

The report goes on to say that there is a Philharmonic Society that was established in 1852. In 1903 a jubilee of the society was celebrated with a festival, at which Gounod, Brahms ("Song of Destiny"), Beethoven ("Choral" symphony), Raff, Handel and Mendelssohn ("Elijah") were represented.

There are also liedertafel, orchestral and lyric societies in town, as well as many lesser suburban societies.

Adelaide also has a conservatorium in connection with the university, presided over by Charles Ennis, Mus. Doc.

In addition to the many societies of the great cities of Australia, most of the country towns boast their musical organizations.

A review of the year's successful Australian tours most fitly opens with mention of Paderewski's visit. The Pole came overland from Adelaide and dawned upon the welcoming Sydney crowd at the station in a heavy fur overcoat, a flowing silk tie, and a silk hat crushed incongruously down on his aureoling red hair. Madame came with him—a dark eyed Viennese mannered madame of great charm and childlike vivacity. Paderewski was square faced and ruddy, with a strong and handsome profile, powerful of body and versatile of mind, a good business man, clever billiard player, an excellent mathematician, a mimic, an actor, and the most perfect of hosts. His voice was almost harshly strong, sometimes he was dreamy, sometimes boisterously boyish (memory snapshots him playing with half a dozen parrots), sometimes infinitely gentle (I remember him at a luncheon, repeating each of his funny stories twice over into the ear of a deaf old lady whom he had placed next to him), sometimes terribly wan, his cheeks and pallid eyelids beaded with moisture after the strain of a long concert. His reception throughout Australia was fervently enthusiastic. He opened up particularly to our untraveled devotees of music, a new world of infinite piano tone color. Nothing at all could be conceived more exquisitely beautiful and tender than his Chopin or the second movement of the "Waldstein." Unhappily, in spite of his expressed and almost fanatic reverence for Bach, he gave us little of that master's work, and gave us that little diluted by d'Albert. But in earnest voiced, almost passionate utterance he praised Bach, even telling us how much Bach he traced in Chopin. At his orchestral concerts he played the "Emperor" concerto and introduced his own "Polish" fantasia, playing it with such abandon, such wild glee, such national fire, that at the close his audience cheered and cheered, and would not be persuaded to go till the police were brought in and literally turned the transported crowd out.

Later on a notable concert party arrived from England via America. Elizabeth Parkina, a young American girl becoming famous at Covent Garden, was the star. She proved intensely sensitive and of great charm. Her lyric soprano voice is a Marchesi culture—pure, sweet, light, and but for a very slight occasional smugness of coloratura quite perfectly trained. As "La Petite Melba" she was billed, and as "La Petite Melba" she sang, though her emotional temperament has not yet altogether won through the ice of her shy reserve. Perhaps she was most charming in the Dinorah "Shadow Song." It was pleasant to hear her speak, almost devotionally, of her beautiful Marchesi, of her most generous and kindly Melba. With her came Foldes, strongly technic equipped, and at times wonder toned 'cellist; Whitworth, an English tenor; Victor Marmont, and Margaret Thomas, who is one of Randegger's well trained mezzo contraltos, a tiny brunette with so quaint and winsome a personality that J. C. Williamson, the theatrical demigod of this continent, persuaded her to stay for comedy opera.

Watkin Mills, the splendid physiqued and noble voiced English basso, toured in recital last year, and this year returned to a people he has made his firm and lasting friends. His mellow, finished style, perfect enunciation, and classic breath control, made him particularly effective in Handelian phrase. The Philharmonic Festival was made noteworthy by the singing of this experienced oratorio warrior, and his thoroughly artistic solos count among the best music moments of the year. The rubicund, merry eyed Englishman has a generous sense of humor, and manages to infuse it, through his songs, into his audience. On this last visit he brought with him a fine quartet. Edith Kirkwood, a light soprano, with a peculiar, but effective production, had a moment of great spiritual power in Liza Lehmann's interesting Omar Khayyam's work, "In a Persian Garden," and the fine presenced Gertrude Lonsdale brought a full and mellow contralto to advantage in a tragic little "Daisy Chain Song." The tenor of the company, Harold Wilde, was artistic in a high degree, particularly in Wagner, and has a fine voice misted in a somewhat faulty production.

Edouard Parloviitz is, without exception, the cleverest accompanist yet heard here, his sympathy was faultless, absolutely, his taste unflinching, and he should rank close to Bird and Sewell, of London.

A ballad singer of great range and training and remarkable dramatic power visited these shores in the person of Jessie MacLachlan; she was received everywhere by enormous audiences upon whose feelings she simply played as she willed when she sang to them the stirring war songs of Highland and Scottish Borderland. It is probable that hers has been the financial triumph of the season.

This letter, perhaps, seems over abundant in superlatives, but in it I have touched only upon big concerts given by important touring companies. Such companies are nearly always of very high artistic standing, for managers would not find that it paid them to bring inferior or unmagnetic people the six weeks' journey from Europe here.

Touring in Australia means very hard work, and almost without exception the strain of travel and constant concert giving results in a marked and sad deterioration in vocalists—a deterioration which is particularly noticeable in Sydney, where the first appearance, and after an interval of a few months, the final bow is made. Managers have been rather inclined of late, to kill the goose that lays the golden egg.

In the Australian letter a start will be made in the work of noticing the very many purely Australian concerts.

This letter would be incomplete without mention of the very fine violin season of Hugo Herman, a Joachim like classicist, of European reputation. He was heard to immense advantage in Beethoven concertos, in Bach and in the exquisite Brahms concerto. His playing of this last named work nobly refuted the cant too prevalent here that Brahms is "so severely intellectual" for his pure toned Stradivarius sang out with most touching emotional glow against the pastel soft background of orchestra in the second movement. His son, a young artist of vivid temperament, who has undoubtedly a great future before him (Strauss expressed such an opinion) demonstrated an extraordinary technic, which is a combination of his father's training and Slevie's facilities. CLIO THE YOUNGER.

## MILWAUKEE.

MILWAUKEE, Wis., October 26, 1905.

**A**N event of real moment, surely, in the music season just opening was the appearance here at the Athenaeum, Tuesday afternoon, October 24, of Julie Rivé-King, a favorite pupil of Liszt, a pianist whose laurels were long ago won, and one about whose very name there hovers a wealth of interesting reminiscence and poetic glamor. Her program, of which five Chopin and three Liszt numbers were the mainstay, was not a heavy one; nevertheless it served to show forth a personality of genuine worth, of great refinement and depth of feeling, artist to the core. The pianist never descended to the maudlin nor yet ascended to hammer and punish; still she deeply moved her audience and held it completely under her spell from beginning to end. It was as thoroughly enjoyable as it was a notable occasion, and we are deeply indebted to the Wisconsin Conservatory of Music, under whose auspices Julie Rivé-King appeared here, for this golden opportunity accorded us.

If well begun is half done, then is the success of the remaining half of the career of the American School of Pianism and Vocalism fully assured. The faculty concert given this evening at the Athenaeum was quite out of the ordinary in the pleasure given the large audience assembled, spite of cloud and rail, by the well selected and finely executed program, and by the right good will clearly manifested toward the director, J. Erich Schmaal, and his assistants. Mr. Schmaal combined the scholar and artist in his truly commanding interpretation of the Beethoven, op. 27. The "Grand Gigue," of Haessler, was played with splendid spirit. The Wagner-Liszt aria from "Tannhäuser" was a tone poem, indeed, and the scintillating, evanescent effects of "The Flying Dutchman" "Spinning Song" were finely done. The Mozart and Bruch numbers for two pianos, played by Gretchen Gugler and Mr. Schmaal, proved interesting as prologue and epilogue, while the vocal numbers rendered by Mrs. Berthold Sprötte, including the Schubert "Aufenthalt" and "Hark, Hark, the Lark!" and Hugo Kaun's "Zwei Straussen," called forth enthusiastic appreciation and an encore.

Commendable among the arrangements of the concert was the entrance fee of 25 cents charged to increase the school's scholarship fund for talented and deserving pupils without the necessary means.

The Milwaukee Music Verein has announced the program for its fifty-sixth annual season. The Chicago Symphony Orchestra has been engaged for all the concerts with the exception of the one matinee, which will be given without an orchestra. The first production, Verdi's "Requiem," will be given in the Pabst Theatre, Monday evening, December 11. The soloists for this occasion will be Mrs. Clark-Wilson, soprano; Mrs. Berthold Sprötte, alto; Herr Towne, tenor, and Herr Beresford, bass. The other productions will also be in the Pabst Theatre, with Ragna Linne, soprano; Mrs. Buckingham, alto; Gustav Holmquist and Robert B. Carson, tenors, as soloists. The first week in March of next year, Mendelssohn's "St. Paul" will be given, and in the first week in May Wagner's "Flying Dutchman" will be presented at a matinee and evening performance.

Milwaukee concert goers are looking forward to the coming of Emma Eames, who is to be the soloist at the opening concert of the Arion Club, on November 16.

November 7 a song recital will be given by Charles Austin Bowes, a pupil of Randegger, of London. Mr. Bowes has chosen Milwaukee as the first city in which he will be heard in his native land. E. A. S.



## Greater New York.

NEW YORK, October 30, 1905.

**CLIFFORD WILEY** and Mrs. Wiley, at home in The Lucerne from 4 to 7, October 25, greeted many friends, signaling their return from a summer stay abroad, and Mr. Wiley's impending departure for the South on a tour of song recitals. Mrs. George Smith, of Brooklyn, a soprano of artistic taste, and Mr. Wiley, provided the music. The latter sang songs, some printed, some still in manuscript, by Magdalen S. Worden, the composer accompanying him at the piano. They were enjoyed, some so much that they had to be repeated. Miss Worden, who studied with Clarence Lucas and Max Spicker, has composed some things worth while, and those who heard her songs for the first time will watch her career. Needless to say, Mr. Wiley sang con amore, with that genuineness and sincerity of style which is particularly winning in this big man. The bad weather of the day apparently kept no one away.

Luisa Cappiani has returned from a four months' stay at her villa at Rodi-Fiesso, Switzerland, finding her old pupils waiting to resume vocal lessons, with many new ones. Friends will sympathize with her in her mourning for the loss of a grandson, a handsome boy of seventeen, who died on the Riviera, of typhoid fever; others of the family were also ill, but are recovering.

Edith Louise Wagoner, pianist, a pupil of Eugene Heffley, assisted by Harry E. Philips, baritone, gave a recital for the Schubert Club, of St. Paul, Minn., recently, the program being made up of standard works by Bach, Beethoven, Brahms, Schumann ("Carnaval"), beside encore pieces. Of her playing the Dispatch said in part:

Mrs. Wagoner is a pianist of excellent training; she played a group of Brahms waltzes and an intermezzo very charmingly. \* \* \* In both the sonata and the "Carnaval" she did good work, and especially in the Schumann number there were moments that the pianist was at her best, and quite succeeded in projecting the wonderful spirit of gaiety past the footlights. \* \* \* As an accomplished technician and in cleanness of execution Mrs. Wagoner is uniformly excellent.

Douglas Lane sings the bass solos in the first performance of Shelley's new cantata, "The Soul Triumphant," at Yonkers, N. Y., today, Wednesday, November 1. November 10 he sings at a concert at Terrace Garden, December 14, at Southold, L. I.; January 17, at Walden, N. Y.; March 15, at Tarrytown, &c. His former pupils have generally resumed lessons, and all signs point to the best season he has ever known. Madame Fournier and he may give more studio musicales.

Marion Field, soprano of the West End Avenue M. E. Church, a pupil of Carroll Badham, is on tour with the Rosa Linde Concert Company. Her route from October 23 and succeeding days is through Port Jervis, Milton, Norristown, Wilkesbarre, Pittsburg, Uniontown, Newcastle, Franklin, Beaver, Wilmerding, Latrobe and Coraopolis. Miss Field's fine singing and style have before been mentioned in these columns. She could not be without these

attributes and remain a pupil of Miss Badham, who is an experienced teacher of high ideals.

Abbie Clarkson Totten, soprano, gave a concert at the studio 131 West Fourteenth street, October 25, assisted by a violinist, a child elocutionist and banjo trio. One who attended said it was a nice concert, and all who took part were warmly applauded.

Henrietta Wakefield, contralto, was chosen from among over a hundred as solo alto at the North Presbyterian Church, Washington Heights. She has a voice of unusual range and at the same time of beautiful quality, especially the upper tones; usually it is just here that altos are weak. She sang for the writer "The Lord is My Light" with broad dramatic interpretation, with a fine climax, warmth of delivery and clear enunciation.

Wesley Weyman has been engaged at the Loeb Conservatory of Music.

Mme. E. Sarlabous, an artist-pupil of Pizzarello, is a dramatic soprano of unusual gifts. She recently sang the "Cid" aria with fine dramatic fervor, with a stirring high B. The writer heard her last year, and she is making steady progress, fitting her some day to appear in heroic roles.

Florence E. Gale is one of few pianists and teachers who find this season not a late one. She played at a musicale in Montclair last week, and, as it was the anniversary of Liszt's birth, several of his compositions were included; also works by Chopin and Schumann. Tone production is her specialty. This sounds like singer's talk, but with this pianist it is always to the forefront. She may give a recital later at Mendelssohn Hall.

Arthur Reginald Little went on short notice to Troy, and gave an "Introductory Recital" October 3 at Gurley Hall in connection with the Seminary Conservatory, a department of the Emma Willard School. Press notices were most laudatory, and his hours at the Conservatory are well filled. The Wa-Wan Press has just issued "The City of Sleep" (Kipling), composed for medium voice by Mr. Little, and previously have issued "Ulalume," a piano piece.

Bianca Holley, soprano, who for some months past has been in Washington, has returned. She united with Hans Kronold in a concert a fortnight ago.

The Minnesinger Quartet consists of Madame Björkstén, soprano; Grace Couch Embler, alto; Theodor Björkstén, tenor, and Joseph B. Zellman, bass. The quartet is available for church concerts, musical clubs, &c.

Irwin Eveleth Hassell, pianist, who studied five years in Berlin with Barth and Scharwenka, is established in New York. He has issued a circular with press notices culled from Berlin papers, the Brooklyn Eagle, of February 5, 1905, and other papers.

The Orthian Trio consists of Charlotte Maude Miller, soprano; Laura H. Graves, alto, and Sara B. Huff, contralto. They sing all manner of concerted music and have won applause.

At the American Institute of Music, Friday, November 3, at 4 o'clock, Edith Compton, pianist, pupil of Fannie Greene, will play the following program:

Moderato from Sonata, op. 42.....Schubert  
Humoresque.....Dvorak  
Bourrée.....Seeböck  
Prelude in B minor.....Mendelssohn  
Improvisation.....MacDowell  
Waltz in E minor.....Chopin

The Church of the Divine Paternity announcement list of oratorios and cantatas for the evening services, beginning next Sunday, November 5, ending April 15, may be had of the organist, J. Warren Andrews, on application. A series of free organ recitals will take place on Thursday afternoons of February, March, and on April 5, at 4 o'clock, wherein the organist will be assisted by eminent vocal artists. The first recitals of the series will be given by organ students, and the Lenten recitals by Mr. Andrews.

At the Wirtz Piano School there will be pupils' recitals Saturday morning, November 4, at 10 and 11 o'clock. November 17 Tennyson's "Enoch Arden," with the Strauss music, will be given by Mr. and Mrs. Conrad Wirtz.

Evelyn Chapman has studied with such zeal and purpose with Mrs. Boice that she gives pleasure with her singing. For a small audience, gathered to hear her last week, she sang the recitative and air from Massenet's "Magdalene," "With Verdure Clad" and "In the Darksome Forest," by Massé, the last named a descriptive song not generally known. Her voice is gaining in strength and control, and Percy Hemus was one who said most encouraging things to the young singer, who is soprano of Simpson M. E. Church of Brooklyn.

Marie Decca's pupils—Miss Johnson, Miss van Hoose and Ethel Bell—are learning much from their teacher, an acknowledged master of style. It is encouraging to parents to hear results, and one of the missions of this paper is to say so when a teacher achieves results. All three have voices of promise, and are so young that they can afford to continue quietly and steadfastly.

Gertrude Bell Tryon, who is an assistant of Francis Fischer Powers, has a voice of sweetness, high and pure, and is a careful and at the same time enthusiastic student. Back of it lies true Western grit, which has brought her to the fore. Study and broadening of mind and voice promise to do great things for this young woman.

Platon Brounoff gave a lecture-recital on "Hebrew Music and Folksongs" at the Zionist Society headquarters October 21, with vocal and instrumental illustrations. Julie Weinstein, the violinist, also played pieces by Wieniawski and Sarasate.

Constantin von Sternberg once said in speaking of Miss Deming and her work in teaching sight singing and ear training: "If I had control of thousands of students I should insist on their studying these branches according to this method, as it lays the true foundation for all branches of music, because it enables them to think in tone, and so read music as easily as they do English." The salient features of this work are its perfect simplicity in elementary work and the logical and rapid development through perfectly graded exercises, so that the most difficult music can be read with perfect ease.

G. O. Hornberger, the cellist and composer, lives at Woodhaven, L. I., and has a city studio at 258 West Fifty-fifth street, which he visits Mondays and Saturdays.

### Artists and Their Vacations.

"GERALDINE FARRAR and Madame Samarroff, the American-Russian pianist, who will tour the United States this season, are old and intimate friends. Laymen cannot quite appreciate what it means to professional artists, especially when they happen to be as young as Miss Farrar and Madame Samarroff, to lay aside all cares, and, free from opera and concert stage work, rehearsing, and the general turmoil of the season, to enjoy for a brief period the liberty and pleasure of other girls of their age. Miss Farrar and Madame Samarroff, both possessed of a truly American spirit of enterprise, love to explore those remote corners of the Bavarian Highlands and the Tyrol which have not yet been invaded by either railroads or Cook parties. On one occasion, having lost the rest of their party, they wandered for hours over pathless mountains, and were obliged to pass the night in a forest house, which they found by a fortunate accident. However, being experienced Alpinists, and thoroughly acquainted with the uncouth dialect of the Highlands, they experienced no discomfort from their adventure."

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# Chicago.

CHICAGO, October 28, 1905.

THE second program of the Theodore Thomas Orchestra's regular season was given October 27 and 28 in Orchestra Hall, under Frederick A. Stock's direction. The contralto, Louise Homer, of the Metropolitan Opera Company, of New York, had the honor to be the first soloist of the autumn, and gave much pleasure with her singing of a scena and aria from Wagner's "Rienzi" and three songs which had been given orchestral accompaniments by Mr. Stock. They were "Der Nussbaum" and "Er Ist's," by Schumann, and "Die Allmacht," by Schubert. These accompaniments are designed as a convenience for bringing some beautiful songs into the concert room under more impressive circumstances than with the usual accompaniment of piano. They are quiet and unobtrusive on the whole, generally very simple and tasteful, in fact. But in the treatment of "Die Allmacht" the "thunder's roll" and the "beating heart" are realistically suggested by the muffled drum and pizzicati of the contrabasses. The present reviewer felt that these effects were slightly foreign to the grand mood of the composition, though never doubting the director's sincerity of purpose in placing them in the score.

Fritz Volbach's symphonic poem for orchestra and organ.

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"Easter," op. 16, was presented on this program for the first time in Chicago, with the help of Organist Wilhelm Middelschulte. The work is one of the worthy moderns, particularly in so far as the composer has given his attention to music making while following a specific train of circumstances. The prime sentiment of the composition, as avowed in the supplied program notes, was that "Christ is Arisen." The musical structure is reasonably massive at times, there is a fine example of fugue writing and the heavy parts are well alternated with lighter episodes, among them a solo obligato for violin. The "Italian Serenade," by the late Hugo Wolf, was produced at these concerts last year. The merit of the work fully justifies so early a repetition. As in the case of the three songs given last Sunday by George Hamlin, the composition abounds in light hearted, joyful invention that gives little clue to the unhappy life of the author. The other selections played at this concert were the overture to Weber's "Freischütz," Goldmark's splendid overture, "Sappho," op. 44, and the theme and variations, and the finale from the Tchaikowsky third suite, op. 55. The mechanical excellence of the orchestra's playing was practically unsurpassable. Mr. Stock's readings were animated and musicianlike, and the several obligatos for violin were played in the usual remarkably finished and virile style of the concertmaster, Leopold Kramer. Mr. Homer, husband, of the singer, was present at the concerts to witness her success, and, incidentally, to enjoy her singing.

The program for November 3 and 4 brings Gilson's "Fanfare Inaugurale," Tchaikowsky's "Manfred" symphony, op. 58, Liszt's A major concerto for piano and orchestra, and Berlioz's "Carnaval Romain." Rudolph Ganz will be the soloist.

George Hamlin's recital in Music Hall, October 22, drew an audience of around 1,000 people. Their presence was a substantial testimonial of home appreciation of the artist and the skill with which Mr. Neumann manages his season's affairs, of which this was the opening. The other master of a third and even a fourth, to wit, the art of pro-first number and continued cumulative almost to the end of the recital. Some years ago it was remarked that Mr. Hamlin was employing two distinct arts in his song recitals—the vocalist's art and the art of the elocutionist. Anybody who attended the recent recital knows now that he is master of a third and even a fourth, to wit, the art of program making and the art of finding and using a great accompanist. No one has ever heard the voice of Handel, Schubert, Schumann, Strauss, Brahms, Wolf and Sir Ar-

thur Sullivan more clearly individualized than they were by Mr. Hamlin and Edwin K. Schneider on this occasion.

The entire list of material was gauged to be perfect entertainment for the audience, an instance in point being the selection of light humored rather than the heavier songs of Brahms for a certain place in the scheme. In the Handel aria from "Acis and Galatea" Mr. Hamlin was the artist of fine conception and ripened judgment, in command of the lofty feeling which is, by tradition, associated with the oratorio. From then on the recital was an exhibition of all the best traits of the Lieder singer. The varying moods, the building of impressive effects, and an occasional moment of deep inspiration were among those traits. Schubert's "Nacht und Träume" was so noble and so peaceful in spirit as to come like a benediction upon the hearers. Thus the program was carried to the close.

The three songs by Hugo Wolf were selected by Mr. Hamlin as fairly representative of that gifted composer. They were "Der Musikant," "Wer sein holdes Lieb verloren" and "Gesellen," conceived in beautiful vein and written in highly polished style. The four numbers from Sir Arthur Sullivan's cycle, "The Window" or "The Songs of the Wrens," are new to Chicago. The cycle is a setting of poems in the late seventies on Sir Arthur's request of Tennyson. The numbers given here—"On the Hill," "At the Window," "Gone" and "Marriage Morning"—were very effective, and are probably as good as any English song writing of the period in which they were composed. The complete program sung was displayed in this column two weeks ago.

The Harold von Mickwitz recital in Music Hall, October 24, under the auspices of Bush Temple Conservatory, brought an audience of about 700 persons. The program, as mentioned in advance reports, had the great Schumann fantasia, op. 17; a Mendelssohn prelude and fugue in E minor; the Brahms E minor rhapsodie; the little known giga and variations, op. 91, by Raff; the nocturne, op. 62, a mazurka, two etudes and the F minor ballade, by Chopin; the fifth Chopin-Liszt chant polonaise; a Liszt concert study; the Leschetizky humoresque, op. 44; an impromptu of Mr. Mickwitz's own composition, and the Rubinstein valse from "Le Bal."

The compositions noted sufficiently reflect the artist's ambition as pianist, and it is apropos to observe that his technical equipment is sufficient to warrant the presentation of such material. Also, his intimate musical knowledge of the same was apparent to every auditor, but it must be remarked that the performance of early parts of the program suffered seriously from nervousness. The Brahms rhapsodie was reached before the artist was playing with the freedom which typifies his style. Thereafter his remarkably developed technic, his light touch in chords, octaves and every kind of passage playing achieved results which were worthy of admiration. The Chopin study in

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thirds and sixths was done so lightly and swiftly that the audience insisted on a repetition. The Leschetizky humoresque had the same reception. Mr. Mickwitz's impromptu is a composition in a light running style, constructed in the same facile manner of his etude, played recently in recital by his pupil, Miss Love. It is never intense, but it is of fine character, and to be considered a worthy specimen of its genre.

Bush Temple Conservatory, in which Mr. Mickwitz is now engaged, announces the exclusive teaching engagement of George Hamlin, whose work will be to instruct advanced pupils in the interpretation of oratorio, German and English songs, and all necessary material of the concert singer's repertory. The conservatory has also established handsome quarters in the Fine Arts Building, for the benefit of its South Side patrons, who may have lessons there with the regular members of the faculty.

The Kneisel Quartet played the first concert of its current Chicago series in Music Hall, October 25, under the local management of Frederick J. Wessels. The Beethoven G major quartet, op. 18, No. 2; the Dvorák terzetto, op. 74, for violins and viola, and the Schumann quartet, op. 41, No. 3, made up the program. The Chicago public has not heard more enjoyable music than this. A part of the last movement of the Dvorák had to be repeated. And what a beautiful composition it is! Its clearly drawn, well ordered phrases, as easily heard as the oldest classics, are in striking contrast to the aimless improvisatorial style of many of the modern Slavonic writers. True, the last movement introduced some of the characteristic rhythms of the race, but they kept the good order of the other movements and constituted most grateful music to hear. The Kneisels also played a program October 26, under the auspices of Northwestern University Music School, at Evanston.

The second pair of Sunday afternoon and evening pro-

*Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!*

grams given in Orchestra Hall by Immes and his band brought the triumphal festival overture of Rubinstein, the "Faust" overture by Wagner and the "Robespierre" overture by Litoff, also numerous light operatic arrangements and compositions for band. There were two soloists for the day, both appearing at each performance. The basso, George H. Madison, recently located in Chicago, sang Mendelssohn's "I'm a Roamer," and DeKoven's "Armorer's Song." The violinist, Charlotte Demuth-Williams, played the romanza and the finale from Wieniawski's D minor concerto and the "Hejre Kati," by Hubay. This was Mr. Madison's first public appearance in Chicago. His singing entitles him to a place among the very satisfactory and useful artists of the West. A deep voice of fine quality, a finely musical disposition and the evidence of much good training are among the signs of his art. Mrs. Williams' playing of the Wieniawski and Hubay numbers was in the polished manner which characterizes all of her work. Faultless school, unflinching accuracy of intonation, sincerity and great musical refinement are all hers. Her success with the audience was such as to require a double encore. She used the Dvorák humoresque and the "Gondolier" from the Ries G major suite as additional numbers.

The young violinist, Earl Watrous, of Evanston, who was in Leipzig some seasons for further study under the virtuoso, Arno Hilf, of the Royal Conservatory, has been compelled to return home on account of the serious condition of his health. Mr. Watrous was for some years a pupil of Harold Knapp, at the Northwestern University Music School, of Evanston, and is one of the best talented the school ever sent out.

The Amateur Musical Club resumed its concerts October 23, with a production of the Edward Schütt suite for piano and violin, op. 44, and a first performance of Adolph Weidig's song story, "A Buccaneer." The suite was played by Mrs. Edwin N. Lapham, pianist, and Charlotte Demuth-Williams, violinist. The Weidig composition was sung by the baritone, Chris Anderson, to the accompaniment of Edwin K. Schneider. The two compositions formed a short but highly satisfactory program. The suite abounds in clever invention and liberal inspiration, which Mrs. Lapham and Mrs. Williams played in a perfectly balanced relation throughout. The six movements of the Weidig song story (text by Alden C. Noble) contain many impressive passages. It cannot be said that every phrase has musical vitality, but the whole work at least constitutes a very grateful task for the singer. Mr. Anderson's success with it was decided. He is a young artist with many gifts from nature, first of which is a fine voice. A few more seasons of polishing will make his art very satisfactory.

The distinguished violinist of the Hoch Conservatory at Frankfurt-am-Main, Hugo Heermann, who is this year accompanied by his violinist son, Emil Heermann, and the Italian pianist, Silvio Scionti, will play a recital in Chicago Sunday afternoon, November 5, in Music Hall, under the management of F. Wight Neumann. Mr. Heermann stands for about all the excellence that the modern German school of violin playing represents, and no musician of the city will let this recital go by without missing something of the best the entire season has to offer. The elder Heer-

mann will have a solo group comprising the "Gartenmelodie" and "Am Springbrunnen," by Schumann, and the Ernst nocturne in E major. He will also play one of the "Scenes de la Czarina" by Hubay. The younger Heermann will play the first movement of the Tschaiakowsky concerto and assist his father in the Bach D minor double concerto and Sarasate's "Navarra" duet for violins. Mr. Scionti will play the Beethoven C major sonata, op. 53; the Chopin berceuse, op. 7, and Liszt's "Mazeppa."

F. Wight Neumann has also announced the first appearance in Chicago of the coloratura soprano, Marie de Rohan, who will give a song recital in Music Hall, Thursday evening, November 9. The artist comes heralded as a singer of unusual attainments. The following beautiful program is announced:

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Una voce poco fa (Il Barbiere).....	Rossini
Classical German Lieder.	
Ungeduld.....	Schubert
Nussbaum.....	Schumann
Wie Melodien zieht Es.....	Brahms
Ich liebe dich.....	Grieg
Modern French Songs.	
Amoureuse.....	Massenet
Vien, mon bien aime.....	Chaminade
Dans un foret (Lakme).....	Delibes
Habanera (Carmen).....	Bizet
Modern English Songs.	
Roses After Rain.....	Lisa Lehmann
Who Knows?.....	Max Heinrich
Mavourneen (an Irish Love Song).....	Margaret Lang
Nightingale Song.....	Nevin
Mad Scene (Lucia).....	Donizetti
Flute Obligato by L. F. Armbricht.	

The pianist, Howard Wells, is planning a tour for the Northwest some time after the holidays and would like to hear from organizations, particularly in Minnesota, North Dakota and South Dakota. Mr. Wells has been making steady progress as an artist during his years of residence in Chicago, and he is prepared to give much pleasure in recital. He has just issued a neat pamphlet on his work as teacher, wherein he distinguishes three classes—those who

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Pupils of Madame Dove-Boetti gave a program of twenty-five vocal numbers in Handel Hall, October 26. The class of seventeen young ladies sang the "Spinning Song," from "The Flying Dutchman," and "The Pilgrims' Chorus," from "Tannhäuser." The solo numbers were selected almost entirely from the Italian and French schools. The flutist, Franco Nasca, assisted with a number of obligatos. Master Lester Smith also played a violin obligato to one selection. The singers were Gertrude Carse, Josephine Henderson, Dee Ross, Juliette Lange, Anna Weiss, Rowena Lattimer, Eunice Smith, Mary F. McClintock, Hazel Adams, Margaret Leyden, Martha Bolter, Leona Hillis, Monica Mast, Isabelle Suess, Enrico Mariani and John Gullicksen.

The tenor, Frederick Carberry, of Kimball Hall, is spending two days each week teaching a class in Milwaukee, and he will probably devote a third day to the work in that city within a short time. Mr. Carberry will give considerable attention this year to singing in recital and oratorio.

Lyon & Healy have recently received a consignment of the new violins by the Cremona luthier, Leandro Bisiach, also a number of the new high grade instruments by makers of Southern France. The Bisiach violins, which are kept in the white some years before receiving the varnish, are found to have great power combined with the tone quality

desired in the master instruments. The instruments by the other makers, which are also made especially for the firm, are classified and sold as the "Cremona-tone" violins. The prices through the various high grades range from \$100 to \$300 each. Consignments of these instruments are expected from Italy and France monthly during the autumn and ensuing winter.

Karl Reckzeh will play the next program of the Chicago Musical College extension. The recital will be given in Kimball Rehearsal Hall at 3 o'clock, Tuesday afternoon, November 7, the material consisting of the Brahms rhapsodies in B minor and G minor, op. 71; the Beethoven sonata, op. 53, in C major; the twelve studies of Chopin's op. 10 (last year Mr. Reckzeh played the twelve of op. 25); also the "Legende" and the "Spanish Rhapsodie," by Liszt.

Marie White Longman, the Chicago contralto, sang October 17 for a banquet at the Auditorium. She gave her "informal recital" for the Polytechnic Club October 20, and repeated the recital at Kimball Hall October 28. November 10 Mrs. Longman starts West on a tour with the pianist, W. C. E. Seeboeck, and the violinist, Carlyle Gray. The party expects to go through to the Coast. Mrs. Longman will return in time for December engagements. In the spring she will have a month's tour with the Rosenbecker Symphony Orchestra. Mrs. Longman has been giving much study to program making and has brought together some uniquely interesting combinations of song material.

The Chicago tenor, Garnett Hedge, with studio in the Auditorium, has recently issued a pamphlet containing press notices of his singing. Newspapers represented in the pamphlet include the Chicago Tribune, Record-Herald, Inter-Ocean, Fine Arts Journal, St. Louis Post-Dispatch, St. Louis Republic, Indianapolis Star and Journal, Indianapolis Sentinel, Champaign Gazette, Des Moines Leader, the Keokuk Gate City, Oskaloosa Herald, Lincoln (Neb.) State Journal, Deadwood (S. Dak.) Pioneer-Times and other journals from cities of Illinois and Indiana. A small, neat half tone engraving of the artist is attached to the above pamphlet.

Among the very recent song publications from the John Church Company press is one by William H. Pontius. The song is entitled "When the Robin Pipes His Tune," and is dedicated to the soprano Anita Rio, who is said to be having great success with it in her recitals. The song had become known while in manuscript, and it is thus soon meeting with a good sale.

The seventeen year old violinist, Gaston Du Moulin, long time pupil of his father in Chicago, and recently returned from two years' study in Antwerp, is playing private recitals in the city, using the Mendelssohn concerto, the Vieuxtemps ballade et polonaise and other good material. He is a very musical player and has the making of a superb artist.

A number of piano recitals by individual artists are in prospect for the early future. October 31 Abie Shynman, a fourteen year old pupil of Dr. William Kunze, will play

a recital in Music Hall, with a program of Schumann, Beethoven, Chopin, Schubert and Schubert-Tausig. The sonata is the Beethoven C sharp minor, the Schumann numbers will include the "Papillons," "Aufschwung," "Grillen" and the toccata. Albert la Barthe, of the Fine Arts Building, will play a recital in Music Hall, November 2 with the Chopin sonata, op. 35, and the Brahms-Paganini A minor variations as principal numbers. Helen Lawrence, of the American Conservatory faculty, will give a recital in Music Hall, Thursday evening, November 17, with the assistance of the soprano, Grace Dudley, and the violinist, Adolph Weidig.

The pianist, Glenn Dillard Gunn, gave a lecture-recital in Beecher Chapel, Knox Conservatory, at Galesburg, October 19. His remarks were on "Standards of Musical Interpretation" and the program of compositions represented Beethoven, Brahms, Schumann, Chopin, Liszt and Wagner-Liszt. The following excerpts are from the Galesburg press:

The fine program which Mr. Gunn presented was introduced by an address of some length in which he showed lucidly what are the standards of interpretation in music. Before playing each selection, Mr. Gunn gave a short analytical description, telling of the particular movement or measures from which the selection was developed, and illustrating by executing these simple measures on the piano. In speaking of Chopin he mentioned his fecundity of expression and his versatility. He mentioned the difficulty which Americans have in understanding Schumann. In like manner some pleasant characteristic of each of the composers represented was brought out.

Mr. Gunn's playing was thoroughly enjoyed. His program called for a wide range of interpretation and portrayal. He has mastery of the instrument and his execution was vivid, beautiful and accurate. He succeeded in making the thought of each composition evident. After several of the numbers he was recalled. The Scherzo in B minor gave opportunity for a marvelous display of dexterous fingering. "The Ride of the Valkyries" was magnificently executed.—Galesburg Republican-Register, October 20, 1905.

The concert season in Galesburg was inaugurated last night when Glenn Dillard Gunn appeared in Beecher Chapel in a lecture recital under the auspices of the Knox Conservatory. Mr. Gunn fully sustained the reputation which he has won by his brilliant work, and made a very favorable impression. His subject, "Standard of Musical Interpretation," was handled in a most interesting manner and was rendered more effective by liberal use of illustrations on the piano.

The program was selected by Mr. Gunn with the idea of illustrating the different points brought out in his lecture as well as of showing the individual peculiarities of the composers. Mr. Gunn's work was brilliant, bringing out especially the contrast in the phrasing in the same and in different compositions. His primary aim was evidently to show this phase of the work and he succeeded admirably. His rendition of the selections by Chopin, Liszt and Wagner was such as to call forth the most enthusiastic expressions of praise from the audience.—Galesburg Evening Mail, October 20, 1905.

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## PHILADELPHIA.

PHILADELPHIA, October 26, 1905.

THE Philadelphia musical season was practically opened today with the first concert by the Philadelphia Orchestra, with Emil Sauret, violinist, as the soloist. A large house was on hand to give welcome to Fritz Scheel and his men. The orchestra held themselves remarkably well, considering the few rehearsals, and Sauret seemed to please.

The Orpheus Club has started its work for the season with Scheel. It has had four rehearsals. Mr. Scheel has revolutionized affairs, changed the positions of the seating of the men as a choir, and even changed the voices, turning tenors into baritones and vice versa. Instead of sitting on a platform and leading in a nonchalant fashion, Scheel walks in and out among the men, criticising, praising, and making them go over and over a bar until it is right. The concerts by the Orpheus Club will be given December 9, February 17 and April 28. At present they are rehearsing two four part songs by Mr. Scheel and some German Lieder.

The Philadelphia Choral Society, which is kept together by the energy and musical ability of Henry Gordon Thunder, has a large guarantee fund which it has never had to call upon. This season the oratorios to be given are: "The Elijah," "The Messiah" and "Israel in Egypt." The only artist announced is Campanari.

Active members of the Eurydice Chorus start rehearsing on Tuesday, November 14.

The Bellevue-Stratford concerts are to be given in the morning this year, and will be by subscription only. The dates for them are Tuesdays in January, the 9th, 16th, 23d and 30th. The artists will be: First—Grace Wassals' Shakespearean Song Cycle, rendered by Anna Bussert, soprano; Corinne Welsh, contralto; Frank Ormsby, tenor, and Claude Cunningham, baritone, with Edith Mahon at the piano. Second—Constantin von Sternberg, pianist; Adela Bowne, soprano; Edmund van Leer, tenor; Frederick Hahn, violinist; Edith Mahon at the piano. Third—Kitty Cheatham, in character songs; Agnes Quinlan, the Irish pianist; Margaretha Fultz, contralto; Harvey Hindermeyer, tenor, and Frederick Rees, basso. Fourth—Josef Lhevinne, Russian pianist; Modest Altschuler, cello; Jacob Altschuler, violin, and Marietta Bagby, contralto.

The Philadelphia Music Teachers' Association will have their one hundred and fourteenth concert on Wednesday, November 1, in the Heppie Music Hall. John Meehan, of New York, will deliver a lecture on the subject, "Universal Voice." The soloists will be Marie Louise Githens, soprano; Glenn Hall, tenor, and Edwin Evans, baritone.

Isabel Wales, soprano, is to give her musical conversation on the subject, "The Music of Colonial Days," before the Germantown Chapter of the Colonial Dames at the Automobile Club on Tuesday, November 14.

A pupils' recital was given by the Broad Street Con-

servatory of Music, 1329-31 South Broad street, of which Mr. Gilbert R. Combs is director, Wednesday evening, October 25, in the chapel of the South Broad Street Baptist Church. Piano and violin numbers were played by Evelyn Campion, Alice Krah, Elizabeth S. Young, Mary M. Young, Benjamin B. Hubley, "Simple Aveu," William Swoboda; Rosalie Hoban, Frances C. Stewart, Marie Lawton, Edward Strasser, Ethel M. B. Pearse, Rosalie Hoban, Lillian Cassidy, Lillian B. Delker, Charles H. Stevens, Paul Carpenter, Elizabeth M. Gamon, Anna Dever, Caroline A. Slotter.

The Treble Clef has resumed rehearsals, with S. C. Hermann again as leader. The first concert will be January 21, and the second, April 25.

The especial merit of this club, in a musical way, is the attention that is paid to the phrasing in any work that is done; Hermann is, without doubt, as good a director, in this particular, as Philadelphia has, and it is only a pity that he has not a mixed chorus to deal with, so that one of the great oratorios could be rendered as he would interpret it.

Agnes Thompson Neely, soprano, has accepted the position at the Synagogue, in place of Sara Richards, who returns to the Second Presbyterian Church in Germantown.

The Sternberg School of Music started a branch school in Camden, N. J., and now has 84 pupils enrolled. Mr. Sternberg gave one of his most successful recitals there last season; a series of three are being planned for him this year.

A piano and vocal recital was given by Winfield Berry and Frederick R. Davis, members of the faculty of the Pennsylvania Conservatory of Music, on Thursday evening last in Conservatory Hall.

FRANCES GRAFF SIME.

## Mildenberg-Gardner Songs.

ALBERT MILDENBERG, of New York, the composer of "The Violet," one of the few of our American composers, who still believe that melody is the first requisite of song composition, and William H. Gardner, of Boston, the lyric author, who wrote the words of "Thy Beaming Eyes" (music by E. A. MacDowell) and of the cantata, "The Nativity," twice given at Asbury Park this summer, are to collaborate in a series of concert songs.

## Von Doenhoff Pupils Prominent.

OF out of town pupils of Helen von Doenhoff, Miss Owens, of Utica, sings in a prominent church in that city. The Philadelphia class has grown so that all of the madame's time is now taken on Wednesdays of each week. Laura Michael, Flora H. Bradley (who sings at St. Teresa's Roman Catholic Church), Miss Fletcher and Miss Rettew, all of Philadelphia, have good voices and are becoming well known.

## Studies With Asa Howard Geeding.

VERLE B. DAVIDSON, contralto, a prominent teacher of Indianapolis, has arrived in New York, beginning her second season's study with Asa Howard Geeding.

## Edith Chapman in Concert.

EDITH R. CHAPMAN, a soprano pupil of Frederick E. Bristol, and who coached with Reinhold Herrmann, has been soloist for four years past at the Lenox Avenue Reformed Church, of which Frank J. Smith is the organist. Miss Chapman has sung with the New York Oratorio Society with pronounced success, and has successfully appeared with Gwilym Miles in "Elijah" a number of times. She is booked for the following dates: Boston, November 14, private concert; Princeton, December 8, song recital; Boston, January 3, recital; Boston, January 8, private concert, February 25, and as soloist with the Sunday Afternoon Chamber Concerts, of which Hiram J. Tucker is director. Some recent press notices of Miss Chapman's singing are as follows:

Edith R. Chapman sang most delightfully.—Washington Star.

The vocal numbers were sung with a pleasing quality of voice, correct intonation and intelligence by Edith R. Chapman.—New York Times.

The soprano part of the Youth was well assigned to Edith Chapman, who combined a charming personality with a successful style of singing in this and in other numbers.—New York Sun.

Miss Chapman, who, like Mr. Miles, had participated in the recent performances of the work by the Oratorio Society, sang efficiently and well.—New York Tribune.

Miss Chapman sang a minuet by Padre Martini in splendid voice and followed with "La Belle du Roi," winning a great round of applause.—Philadelphia Ledger.

Miss Chapman's voice is a sweet and clear soprano of splendid range, and she sings with a thorough appreciation of the dramatic character of the music.—The New York News.

Miss Chapman has combined intelligence, natural qualifications and labor, and the result is obvious.

She shows culture and finish. Her work is full of fine shading and contrasts, and she has the rather unusual habit of adhering strictly to the pitch. An almost faultless enunciation, a beautiful legato, and a light, dulcet pianissimo are other charms of her work. Her German is good, her French better.—Chicago American.

Miss Chapman has a high, clear soprano voice of fine quality, and sings with excellent method and in the best of taste.—Portland News.

Her soprano captivated by reason of its fresh, warm and musical quality. She sings with an excellent comprehension of what she undertakes and an artistic finish that invests her performance with charm.—Newark News.

Edith R. Chapman takes high rank as an artist. She has a pure, flexible soprano and she sings with ease and authority.—Chronicle and News, Allentown, Pa.

## The New York Institute of Music.

THE first reception and concert in the series of entertainments to be given by members of the faculty of the New York Institute of Music will take place Friday evening, when an interesting program will be given. Mr. Florida, the head of the piano department, who is a composer of distinction, will play several of his own works and pieces by other composers. Victor Kuzdo, of the violin department, will play solos, and Edwin Wilson, M. M. Johnston and Marian van Duyn will also take part in the concert. After the musical program is ended there will be a reception. The friends of this new and flourishing conservatory of music will be present in force.

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## DENVER.

"COZY CORNER,"  
DENVER, Col., October 25, 1905.

SINCE the last Denver letter the summer musical season has closed, and the winter season has just begun, the last summer event of interest being the final afternoon symphony concert given early in September, under the patronage of Mary Elitch-Long, at Elitch's Gardens, and the first prominent event of the winter, or rather autumn, being the Emma Eames concert given last week. In the interim our musical organizations have been busy with plans and preparations for a season of exceptional interest and brilliance, and we will soon be in the midst of musical pleasures.

During September the Tuesday Musical Club and the Symphony Club each held the annual examinations for admission of new active members. It is held to be an honor and quite a distinction to hold membership in these two ladies' clubs, as it requires a considerable degree of musical proficiency to enable candidates to pass the preliminary tests, and the highest standard of musicianship is steadily maintained in the study and work of the year. Regular schedules of the courses of study are prepared and the work systematized so that the fullest and best results possible are obtained, and by way of diversion the afternoon meetings, in which the members participate with vocal or instrumental contributions to the programs are a feature.

It is perhaps noteworthy that the management as well as the membership of these clubs is comprised of women. The Tuesday Musical Club gives each year some of the best and most successful concerts that the city's music lovers enjoy, and expends annually several thousand dollars in obtaining the finest music and the greatest artists that may be had, and the members are indefatigable in making the season a success. The results are mutually gratifying to the club and its many patrons. For this season two great artists have already been engaged, and others will be announced later.

The first concert is to be given the evening of November 7, when Harold Bauer will be the soloist, this being his second engagement with the Tuesday Club. For the second evening concert, January 9, 1906, Anita Rio will sing with the club, making her first appearance in Denver at that time. The Dolmetsches are to give a concert of unique character on one of the afternoon dates, with their collection of ancient musical instruments and music.

The third season of the Denver Orchestral Association will begin November 10, and six concerts will be given, as usual, four weeks apart, Friday afternoons in the Broadway Theatre, as heretofore.

Raffaello Cavallo, who has conducted the orchestra ever since the present organization began the winter series of symphony concerts, will again wield the baton, which insures good leadership. The personnel of the orchestra is practically the same. Among the works to be performed during the season are the following symphonies: Goldmark's "Rustic Wedding," Schumann's No. 1, B flat; Beethoven's No. 4, B flat; Haydn's No. 7; Brahms' No. 2, D minor.

Paulyne Perry-Woolston, one of Denver's most promising young sopranos, recently made a very successful con-

cert tour through the State, and received many well deserved compliments in the press. She is a singer of unusual gifts and possesses exceptional dramatic talent, having sung with the Symphony Orchestra and appeared in numerous local theatricals. She will spend the winter in Chicago, further pursuing her art there.

Robert Slack's season of "star" concerts began last Wednesday evening, when Emma Eames, accompanied by Emilio Gogorza, baritone, and Joseph Hollman, 'cellist, appeared in Trinity Church. Mr. Gogorza and Mr. Hollman were both splendid, the enthusiasm and artistic singing of the former contrasting strongly with the "famous coldness" of the prima donna, and Mr. Hollman's 'cello playing proving him a great virtuoso. These two gentlemen received enthusiastic applause, and they made the concert a notable event.

David Bispham sings in Denver November 2.

The Denver Apollo Club has as yet made no plans for this season. An unfortunate misunderstanding occurred between the club and its patrons last season, and the standing of the organization has been so impaired that the outlook is very discouraging regarding a series of concerts this year. It is hoped, however, that the old Apollo Club spirit will ere long manifest itself and rescue the society from failure, as it has for many years provided some of the best music and finest concerts that have been enjoyed in Denver.

We expect great things of the Baker String Quartet this season, as it always presents a number of artistic recitals, giving programs consisting of the finest classical works for stringed instruments.

The Boulevard Orchestra will shortly resume rehearsals, and the clever amateurs composing it aim to excel, if possible, the good record made in previous years. George H. Harvey, Jr., is the competent conductor, and the monthly concerts are given in the Boulevard Congregational Church, on the North Side. FRANK T. MCKNIGHT.

## Schroeder's Western Concerts.

HANS SCHROEDER, the brilliant German baritone, who is now a resident of Chicago, is looking forward to a long and prosperous season. He has already been booked for a series of recitals in Chicago, Milwaukee, Minneapolis and the adjoining cities, and early in December will be heard in seven concerts in the East. His managers are now booking a tour for him, which will extend from Chicago south to Texas, and from there west to California, and back to Chicago through the Northwest. His great success in the East last season he has more than duplicated on every appearance in the West, with the result that in one season he has become the most popular baritone in that section of our country.

## Studying With Victor Harris.

MRS. BENJAMIN ELSAS, of Atlanta, Ga., and Mrs. Charles Fowler, of Galveston, Tex., both very well known amateur singers in their respective cities, have just returned to the South, after having concluded a period of instruction with Victor Harris.

## Sousa at the Hippodrome.

WHAT the advance notices and programs declared was the "Sixth and last Sousa concert this season," took place Sunday night at the Hippodrome, and attracted the customary Sousa audience. The program and its concomitants were not unlike those to which the votaries of band concerts are familiar. The people flocked to the Hippodrome to see Sousa's graceful batonic gestures and to hear his spirited marches. They listened in a perfunctory way to the "heavy" numbers on the program, testifying their appreciation in moderation; but, when the Sousa pieces were performed, they could not repress their enthusiasm, which found expression in unrestrained applause. The atmosphere was impregnated with Sousa. The "March King," accustomed to demonstrative audiences, must have been pleased with his reception Sunday night.

The assisting soloists were Elizabeth Schiller, soprano; Jessie Straus, violinist, and G. Tagliapietra, baritone.

Miss Schiller achieved an unequivocal success, being recalled five times. She possesses a coloratura soprano voice of lovely quality, and controls it skilfully. She is a pupil of Madame Hess-Burr, the distinguished teacher, who esteems her as a very promising singer. Her admirable vocalization was a tribute to this teacher's method. Miss Schiller sang the "Mignon" polonaise, and, as an encore, a selection from Sousa's comic opera, "The Bride Elect." So incessant was the applause and insistent the audience that Miss Schiller would have been justified in adding another song. In this young prima donna Sousa has found a treasure. She certainly ranks among the best singers who have sung with Sousa's Band in recent years.

Twelve or fifteen years ago Tagliapietra was a favorite baritone in New York, and his intensely dramatic singing never failed to stir audiences. That was more than a decade ago, however. Resurrections among singers always are fraught with danger.

G. O. Hornberger, the 'cellist, has a studio in the city Mondays and Saturdays, residing at Woodhaven, L. I.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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## MUSIC IN THE ORANGES.

EAST ORANGE, N. J., October 29, 1905.

THE Haydn Orchestra has begun rehearsals preparatory to its three coming concerts, to be given December 20, February 21 and May 2.

The South Orange Music Club opened the season at the home of Mrs. Alfred Leeb, 170 Ralston avenue.

The Orange High School Glee Club has reorganized and will shortly give a performance for the benefit of the Orange Public Library.

The Schumann String Quartet, of Newark, announces three subscription concerts to be held at Wallace Hall, November 1, January 10 and February 28. The assisting artists will be Dr. Carl Dufft, baritone; Flora Karp Heilbron, pianist; A. Laurendeau, oboist; Helen Robinson Clauder, pianist; Louis Minier, accompanist.

Randall V. Davey, son of Vernon L. Davey, of East Orange, has been elected to membership of the Mandolin Club at Cornell University.

The pupils of John G. Minto, organist of the Church of Our Lady Help of Christians, will give a recital at Mr. Minto's home, Oakwood avenue, October 30.

The Crescendo is the name of a new music club just formed, which will devote itself to vocal music. The first meeting was held at the residence of Mrs. H. H. Seymour, Hillside place, South Orange.

Miss Milligan, pianist, and Miss Freude, vocalist, furnished the music at the first meeting of the Woman's Club. Josephine Thorp played a violin obligato and Mrs. J. P. Gorin officiated as accompanist.

The Mendelssohn Union is busy preparing for its first concert, at which "The Messiah" will be presented.

George J. Brewer, organist, of Munn avenue, East Orange, spent a very enjoyable summer in England, and has resumed instruction.

E. B. Karsheedt, the inventor of the Hand Expander, who for years has been a resident of East Orange, is meeting with great success in his new enterprise.

CLARA A. KORN.

## Rubinstein's New York Debut.

IT is now definitely arranged to have the opening appearance of Arthur Rubinstein in New York at Carnegie Hall, Monday evening, January 8. Rubinstein will have the assistance of the Philadelphia Orchestra, under the leadership of Fritz Scheel. The following night Rubinstein and the orchestra will appear in a different program at the Baptist Temple in Brooklyn. After that the pianist will be heard with the leading symphony orchestras in the country.

No announcements have as yet been made for his recital appearances in New York city, but we shall no doubt hear this artist in recital after his debut with the Philadelphia Orchestra.

While Rubinstein is still a young man, he has an enormous repertory. Those who have kept in touch with musical events in Europe the past season know that Arthur Rubinstein has been one of the greatest successes among pianists in recent years, and so his coming is awaited with eager interest.

It is through an error that Rubinstein has been announced from time to time as a Russian pianist. He is a Pole. His antagonism to Russia is but natural, as he has a brother exiled in Siberia.

Rubinstein will use the Knabe piano exclusively for his American tour.

## ELSA RUEGGER'S TRIBUTE.



THE foregoing illustration is reproduced from a postal sent to this office by Elsa Ruegger, the 'cellist virtuosa. The text (translated) reads: "To my great joy I find and read THE COURIER everywhere. Best Regards. Elsa Ruegger, Basle, Switzerland, October 17, 1905."

## Correction.

IN the paragraph relating to breath support and pianissimo effects, the following appeared in last week's issue of this paper: "In such a pianissimo there is resonant quality." It should read: "In such a pianissimo there is 'no' resonant quality."

## The Russian Symphony Orchestra.

OWING to substantial backing lately received, the Russian Symphony Orchestra, at its six Saturday evening and three Sunday afternoon concerts at Carnegie Hall this season, will be increased to ninety players, enabling a proper balance of parts in the complex scores of recent Russian composers. Soloists of the first rank, already announced, have been engaged.

When the orchestra was organized, two years ago, with Modest Altschuler as conductor, its members were all volunteers. Many of them had been playing only in theatres, and they were so enthusiastic at the chance to study symphonic music that they willingly attended from nine to twelve rehearsals for every concert. The same spirit was shown last season, when the orchestra moved from Cooper Union to Carnegie Hall. This year the orchestra has already begun thorough rehearsals and a still higher standard is hoped for.

The following guarantors have now come to the support of this movement of resident Russians to open to American audiences a new field of music: Mr. and Mrs. Charles R. Flint, Charles R. Crane, of Chicago; Col. George B. M. Harvey, Charles M. Schwab and Frank Seymour Hastings. Mr. Hastings has been elected president of the Russian Symphony Society, with Jacob Altschuler and Mrs. Flint as vice presidents, Miss Isabel Haggood as secretary and Max Nickell as treasurer. Baron Rosen, the Russian ambassador, is honorary president. The honorary vice presidents are Consul General M. de Lodyginsky and these important Russian musicians: A. S. Arenski, A. K. Glazounoff, N. A. Rimsky-Korsakoff, V. I. Safonoff, S. I. Taneyeff, and S. V. Rachmaninoff. A large increase of public interest in Russian music and in this organization has already been made evident in the subscription books at Carnegie Hall and at Luckhardt & Belder's music shop, 10 East Seventeenth street.

For the first concert Saturday evening, November 18, Conductor Altschuler announces this program, with Raoul Pugno, the French pianist, making his first New York appearance for this season:

Symphony, No. 4, F minor.....Tchaikowsky  
Suite, The Snow Maiden (first time).....Rimsky-Korsakoff  
Concerto for piano, No. 2, F minor (first time).....Rachmaninoff  
Raoul Pugno.

Overture, 1812.....Tchaikowsky

The "1812" overture, with its fragments of the Russian national hymn, is intended to mark appreciation of the Peace of Portsmouth.

## Reisenauer as Soloist.

THE soloist for the first two concerts of the series of sixteen to be given at Carnegie Hall by the New York Symphony Orchestra will be Alfred Reisenauer, who is to make his first appearance in New York after an absence of two years. He will play, at both concerts, Liszt's A major concerto. The concerts will be on Sunday afternoon, November 12, and Tuesday evening, November 14.

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## WASHINGTON.

NORMANEE ANKER,  
WASHINGTON, D. C., October 26, 1905.

**M**USIC is made a strenuous luxury instead of a home enjoyment in this country. There is great need here for the utilizing of music as a home attraction. We always "go" to our music. Why not "come" to it as well? Stimulus, inspiration, and the real thing of the right kind, come only when artifice is removed and the natural and true have opportunity to play with the heart and mind. The best of the great, of our time and of other days, grew into music through its being part of the regular home life, instead of being gummed and glued upon them in divers uncanny ways.

One Washington musician, who is feeling this in a stirring degree, is Grace Dyer Knight, whose qualities of mind and heart, united to musicianly accomplishments, make her an exceptionally valuable member of Washington's music life. Mrs. Knight's parents are scholarly, refined people, of Old World kinship and American spirit, believing in the larger educations of life, and making of their home a temple of progress, not a shrine of futile vanities. Her own life has been passed in the pursuit of these lines, and largely abroad under the best conditions. Her married life and the family across the water, formed a continuation of the home training. Her constant returns there are means of growth and advancement, not a mere "crossing."

Recent visits to the British Isles, particularly, determined Mrs. Knight to vary and extend the line of music work in the States this season, and to put into it attractive novelty while retaining the purely artistic qualities. A matinee, given at her home last season, at the request of friends and in the most informal fashion, foreshadowed the unique lines since embodied in a regular "continued series," by this musician and singer. Glimpses of these have been given to a privileged few at the "home musicales," which have already commenced. An indication of the natural desire for something of this kind, and the possibilities of its usefulness, are shown by the fact that affairs are now being planned under management, not only for Washington, but for two cities outside. Also the last season's effort has already been much talked about, has been translated with favorable comment, and the singer's portrait into a Spanish magazine. There is no reason, indeed, why this charming and novel work in such hands as Mrs. Knight's, should not be a suggestion to the country at large of a more vital and enjoyable form of musical entertainment than the everlasting concert and recital, conventional, tiresome and stupid as they frequently are. When Mrs. Knight permits it, details of this will be given here.

The following is an illustration of qualities possessed by Tali Eesen Morgan, whose energetic work in various quarters has excited much comment, and whose near coming to Washington is looked forward to with interest and curiosity.

Last summer, at Ocean Grove, it fell out, that a grand regatta fête, one of the excitements of the Jersey coast, was announced for a certain July evening. Cowen's "Rose

Maiden" had been planned by Mr. Morgan for the same date. Few are not able, at least to imagine the effect upon the director's mind, upon opening his paper one eventful morning, expecting to find therein all forces combined to accent the news of his concert, and to find instead, red lights, lanterns, Japanese pagodas, prices of bridge seats, and plans for summer refreshments, blazing forth from the pages in assorted capitals. The office force sympathized, and dreaded. Without a word, however, gently as though going to order office paper, Mr. Morgan took down the receiver, and held a three minutes' conversation with the most difficult member of the association. The regatta was postponed. Not only so, but the people packed and swarmed into the big building on the evening of the concert, in unexpected proportions, as if, instead of being disappointed in the more spectacular enjoyment, they must make amends to the music director for having caused him uneasiness.

"I have seen many people do many things," remarked a basso present, "but I never before met a musician who could master himself to that extent, and by so doing, master an event of such importance."

At the Saengerbund entertainment this week, Irene A. Dieterich, daughter of one of the Bund, had exceptional recognition as a debutant, singing the Page aria from "The Huguenots." She was recalled several times, and sang encores, which added to the éclat. The girl is young and prepossessing, has been studying in Europe, and is open, frank and intelligent by nature. Her voice is a lyric soprano. Annie Goodhue sang "Di Te," by Tirindelli; William Claybaugh, one of Mrs. Oldberg's students, sang Altitzen's "Thanksgiving," with encore; J. C. Murray, basso, sang arias from "Don Carlos" and "Emani," and the choruses were by Spicker and Hermes. Olive Lyle Demarest, an exponent of the Virgil methods, and pupil from the commencement with Georgia Miller, played Moszkowski's valse in E major. A polonaise by MacDowell called even more applause than the first number. The evident approval of so critical and frank a body, was source of much gratification to Miss Miller, who was present, and and who is an enthusiast in piano teaching. Schumann's "Mondnacht" and Chaminade's "Tete" were encores by Miss Dieterich. Mrs. Goodhue, as always, and as disciple of the Kimball voice theories, was applauded and encored. Robert Geel, a flutist, played several selections. Henri Xander was director and accompanist.

Miss Drew will receive through the season at the Rhode Island, on the first and third Mondays of each month. Miss Drew was heard last season at the homes of Alexander Graham Bell, Secretary Hitchcock, William Bruce King and Miss Hunt. She has been invited to give a recital in Baltimore.

Genevra Johnstone-Bishop is at the Rochambeau. She has brought on to Washington for training a niece with promising soprano voice, and bearing her own name, from Ironwood, Mich. Katherine Ahlfeld, a soprano, from Ohio, and Margaret Tutt, from Los Angeles, are two new, gifted pupils of Mrs. Bishop. The singer is booked for a series of recitals through the South in the spring.

Edwin Hughes, the pianist, is one of the happy and encouraged of the piano teachers in the capital. He has passed the summer in study with Joseffy at the latter's home, in Tarrytown. He is full of praise of the master for his sane, benefiting and practical style of teaching, and of gratitude to him for the cordial friendship and helpful counsel extended.

"The more I see of wise, sensible, educational power, shown by an artist like Joseffy, the less patience I have

with the so called 'eccentricities,' ravings, book throwings and frantic paces of the room, affected by some," comments Mr. Hughes, with sincerity. "Joseffy sits close by you, and stays there every minute, seeing every motion, and it seems, every thought, suggesting at the right time and in the most memorable and convincing manner, the better ways. He lays stress upon phrasing and fingering, but knowledge as to both is imparted so logically and im-

*Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!*

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pressively as to seem to be the only way, and not to be easily forgotten. The lessons were frequently extended to one and a half and two hours, in Mr. Hughes' case, without symptoms of effort or weariness. Supplemental chats upon music and other themes were enjoyable as they were precious. Joseffy is well read, even upon current events, and has sound ideas upon questions of value.

Among the larger works studied by Mr. Hughes were the Liszt etudes, the Chopin concerto in F minor, Beethoven's G major concerto, one of Joseffy's favorites; Liszt rhapsody, No. 4; a Schumann toccata. Study was made of works of special technic and phrasing, and of a host of smaller works. The summer labor of the pianist has been revision of some big concertos, as to phrasing and fingering particularly. Tchaikowsky's B flat minor is in this collection, and the Chopin brought home by Mr. Hughes bears many penciled hieroglyphics invaluable in themselves and as preceding the printed edition. Among them the Doppler revisions of six of the Liszt rhapsodies, re-revised and annotated by Liszt himself. Real letters from the really great are there. Chopin, George Washington and Theodore Roosevelt specimens are among coveted treasures for the collection.

Mr. Hughes was, no doubt, an interesting pupil, being a finished technician, thanks to S. M. Fabian; having unusual earnestness and musical insight, free from pedantry or superficiality. He is already an advanced theorist and teacher of harmony, is able to make things clear and to hold his pupils to the work, instead of driving them from the needed study by dry and stupid presentation. He has recently orchestrated the entire Schumann "Carnaval," not

the scenes, but the big one, and has written many songs. He has a sun filled and interesting studio at 1307 Riggs street, and is busy and happy. An exceptional memory and power to teach others to acquire it is one of Mr. Hughes' possessions.

Prof. E. Emile Mori is writing extended incidental music for theatrical work, a line in which he has had much success. He is an experienced composer and has four operas to his credit. Basso artist in opera and concert for many years, he is teaching voice to a limited number of pupils at his studio, 1722 Corcoran street. Ability to make delightful arrangements, and transpositions of compositions for singers, more than fills leisure moments. He is one of those who work all the time and finds it enjoyment, being in art. He has two beautiful daughters whom he hopes to see in opera.

Ella Stark had a most encouraging reception at the recital given at the Congressional Library this week. She strongly accented the excellent impression she has made upon Washington people, and added to a large circle of admirers. She was detained some time listening to comments upon her work by those present. The following was the program: Mendelssohn's "Variations Serieuses," "Alceste," Glück-Saint-Saëns; Chopin etudes, A flat major and E major; Chopin, berceuse and ballade; Liszt-Paganini, study; "Liebestraum," by Liszt, and polonaise by MacDowell. Miss Giffen, director of the society for which Miss Stark played, is one of the rare few who insist upon perfect silence during music performance. No one is excepted, and not the slightest movement or noise is permitted. Greatly increased pleasure in the performances is a consequence. Henri Lander is another who will not permit talking during music.

In sad contrast to this, at a private school musicale recently given here, the entire faculty fell to conversing, laughing, talking and moving about in the most free and easy style during the musical program. This is extremely bad example for young people, who are to be our future audiences.

Glenn Correll promises much among the younger piano professors of Washington. He is liberal about his colleagues, speaking well, discriminating, and making no innuendos. He is not narrow or petty in mind, one of the first requirements of the artist. He is in earnest and serious, thinking deeply for his work and for his pupils. He is open to progress and expects new ideas. He does not decry emotion and life, added to perfection, or describe the latter as "a hindrance" to the former. And he has talent for imparting. He pleases, keeps and instructs his classes. He is a good organist, but does not accent the fact. He gave two pupil recitals last season, and will continue those

this year. He has become a member of a quartet for the propagation of four hand piano literature.

The McFall School gave the first of its pupil musicales this week. Marked improvement was noticeable in pupils who have taken part in these affairs in the past. Perry Arnold, the tenor, is one of the proofs of this. His singing was received with warm applause. Frances Bethune made something of a sensation by good use of an exceptionally beautiful contralto voice. Mr. Kissinger was a basso of much promise. The school is rich in contraltos. Mr. McFall taught this summer in the Powers studio in New York. He is singing in choir here, and has one of the most charming home studios in Washington. Marion McFall is both vocalist and pianist, and with Mr. Leiter accompanied the recital.

Ruth Crosby, the poet (Avis Prink), has songs in the hands of New York publishers, for which she has written both words and music. She is studying violin with Minna Heinrichs, and preparing another book for the press.

"Aria Antique," by Marcello; "Nella Notte," by Tosti; "The Sea," by MacDowell; "The Streamlet," Orlando Morgan; German songs by Weingartner and others, were among the gems of the last home musicale given by Mrs. Dyer Knight. Mr. and Mrs. Joseph Finckel assisted and Mr. Agnew recited. Many were present.

C. V. Markward's, 1322 Fourteenth street, N. W., is one of the news depots of that section sure to have or to order copies of THE MUSICAL COURIER. See window, the Bennett front page. The front page picture of Mrs. Hissam de Moss has been commented upon for a resemblance seen there by many to Mrs. Theodore Roosevelt.

Mrs. Dalglish has organized her Ladies' Quartet—Mrs. Alfred Gage, Mrs. W. K. Miller, Mrs. Dalglish and Mrs. Exnicious. Rehearsals take place at the residence of Mrs. Dalglish. Concerts are to be given in and out of the city.

William Edw. Todd is one of the most popular professors in Washington. The studio is 1329 F street N. W.

George Vail, another Virgil exponent, is to play for the Society of the Blind at the Library, November 6.

J. Gerald Tyler and Clarence Cameron White, piano and violin professors of the Washington Conservatory of Music, played at the Academy of Music in Philadelphia last week. Applause and notices spoke well for the work of these young men, who are enthusiasts as well as artists. Harriett Gibbs, director of the Conservatory, is expected to return from Europe in January. Abbie Williams, one of the teachers, has been studying in Paris and returns this week. The school is doing well.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, way up, and keep them there! Up with the prices! Up!



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# BISPHAM



The Martha Washington Seminary had its first musical soiree this week, and must be welcomed into the list of working features of the city. Edw. Thompson, late director of the Bradford Academy, Boston, and head of the seminary, is much encouraged by the conditions. The faculty principally performed at the musicale, Mrs. Bradley McDuffie, vocal, and Mrs. Silverthorne, instrumental. Almost every girl in the school is interested in music, and much is expected.

Minna Heinrichs is one of the leading violin teachers here. Other teachers sought for are Dr. Gloetner and Alice Burbage, piano; Florence Hill Hormess, Mrs. Bishop, Mrs. Knight, Miss Drew, vocalists; Alfred Glose, piano. Miss Eldred, vocal, is a new comer, but indicates success from the first. Johannes Miersch and Sol Minster are among the valuable violinists. Beulah Chambers is developing an attractive organ reputation. The andante from Beethoven's fifth symphony played at the First Church of Christ, Scientist, last Sunday, has been much spoken of.

Susanne Oldberg has some things to say about vocal art and the work of the studio generally, which will appear here before long.

An article will soon appear also, relating to the music of the public schools in Washington. Mr. Tomlins is in Washington and will give a talk upon his special work Saturday evening, at the home of Alys Bentley, director of the music here. Jessie Gaynor, of the music school in St. Joseph, has gone to Ohio, to give talks upon the writing of songs for children, and to sing illustrations. A cantata, "All the Year Round," was given recently by the public school children of Salt Lake City, under the direction of William A. Wetzell. The performance emphasized to parents of the place the value of such instruction in charge of such a director as Mr. Wetzell. The press of the city does not hesitate to accept this fact.

It is true many new teachers of music are coming to Washington. And there will be many more, as Washington is destined to become one of the leading educational centres of the country. The important point is, that Washington teachers must not expect to depend for pupils upon Washington alone. They must reach out and win the attention of parents of the cities of the West and South, who are vaguely "wondering" where they shall send their children. Every moment passing, there is some new parent of some new child wondering this same old thing. The teacher with the longest arm (which means the most practical organization of his work) is the one who will reach this demand, be he bad or be he good. The one certainly not to reach it is he or she who wraps the mantle of his merit about him, and lies down in some corner to pleasant dreams as to those who "should by right" of themselves come

hither and recognize that merit. Those knights of the Myselfhood have no recompense in these pressing days. Teachers these days must "go down into Egypt" and bring thenceforth the children of Mozart and Brahms and De Beriot. A word to the wise is sufficient.

The Philadelphia Symphony Orchestra will give five concerts in Washington this season.

FANNIE EDGAR THOMAS.

#### Shanna Cumming's Reappearance.

SHANNA CUMMING'S reappearance on the concert stage this season is now widely established, and clubs and societies are negotiating with the soprano regarding dates.

Some of Mrs. Cumming's principal engagements in the past include:

Miscellaneous concert, Metropolitan Opera House.

In oratorio, New York:

"St. Paul," Carnegie Hall.

"The Seasons," Carnegie Hall.

"King Olaf," Carnegie Hall.

"The Apostles," Carnegie Hall.

University Glee Club.

Liedertafel.

New York Arion, two concerts.

Manuscript Society, two concerts.

Concert, Mendelssohn Hall.

With Duss and orchestra, one week, Madison Square Garden.

Brooklyn Institute concert.

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#### Music and Photography.

(From the Photo Era.)

THE complimentary concert, planned and carried out exclusively under the special direction of Wilfred A. French of the Photo Era, and tendered the members of the Photographers' Association of America and their friends, at the national convention at Boston, was unanimously declared a success. Given in Jordan Hall, in the New England Conservatory of Music, a beautiful auditorium consecrated to the Muses, and participated in by musicians of distinguished ability, the occasion proved to be an artistic musical treat of the highest order. In a concert where all the artists did so well, it were invidious to single out any one for special praise. Sufficient to say that the vocalists, Bertha Cushing Child, Josephine Knight and M. J. Dwyer were in superb voice and quite in the vein, and the instrumentalists, Miss Thompson, Miss Berry, Mr. Gorodetzky and Mr. Kugler, were keyed up to concert pitch, all succeeding at the very start in establishing that sympathetic bond of understanding between themselves and the audience, which is so essential to an ideally artistic success.

#### Hanchett's Musical Lectures.

IN the course of "Free Lectures" provided by the Board of Education at the Commercial High School, West Sixty-sixth street, west of Broadway, Dr. Henry G. Hanchett, of New York, is giving a series of six analytical piano recitals on the general subject, "Studies in Musician-ship." His subject for Wednesday evening, November 1, 1905 (when, it is well to remember, the doors are to be closed promptly at 8 o'clock), will be "Models of Musical Composition," and the program of illustrations to be performed is as follows: Fugue in C minor, Bach; sonata in E flat major, Beethoven; fantasia in F minor, Schumann; fantasia in B flat, Schumann; fantasia in F major, Dayas; rondo brilliant in E flat, Weber.

#### Pugno to Sail Saturday.

PUGNO will sail from Havre on the steamer La Savoie for New York. The great pianist will be accompanied by members of his family, who visit this country for the first time. Pugno is to open his season in Boston at a recital in Jordan Hall, Wednesday, November 15. As already announced, he is to play in New York with the Russian Symphony Orchestra, November 18. Pugno's first recital in New York this season will be at Mendelssohn Hall Thursday afternoon, November 23. The program will be devoted to the classics and will begin with a Handel number and end with a work by Mozart. Pugno has recently completed a tour through France, Holland and Belgium.

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## SOME NEW YORK CONCERTS.

November 2—Minnie Coons (evening), Carnegie Hall.  
 November 3—People's Symphony (evening), Carnegie Hall.  
 November 4—Madame Calvé, recital (afternoon), Carnegie Hall.  
 November 4—People's Symphony Auxiliary Club (evening), Cooper Union.  
 November 5—Victor Herbert's Orchestra (evening), Majestic Theatre.  
 November 5—New York College of Music, Carnegie Hall.  
 November 8—Marie Hall (evening), Carnegie Hall.  
 November 8—Karl Griener, 'cello recital, College Hall.  
 November 9—Olga Samaroff, piano recital (afternoon), Mendelssohn Hall.  
 November 9—Boston Symphony Orchestra (evening), Carnegie Hall.  
 November 10—Philharmonic Orchestra (afternoon), Carnegie Hall.  
 November 11—Boston Symphony Orchestra (matinee), Carnegie Hall.  
 November 11—Philharmonic (evening), Carnegie Hall.  
 November 12—Victor Herbert's Orchestra (evening), Majestic Theatre.  
 November 12—New York Symphony Orchestra (afternoon), Carnegie Hall.  
 November 14—Olive Meade Quartet (evening), Mendelssohn Hall.  
 November 14—New York Symphony (evening), Carnegie Hall.  
 November 14—Mme. Sembrich (matinee), Carnegie Hall.  
 November 15—Dannreuther Quartet (evening), Carnegie Chamber Music Hall.  
 November 16—Sam Franko's concert (evening), Mendelssohn Hall.  
 November 16—Witherspoon recital (matinee), Mendelssohn Hall.  
 November 18—Elsa Breidt, piano (evening), Mendelssohn Hall.  
 November 18—Pugno recital (afternoon), Mendelssohn Hall.  
 November 18—Russian Symphony Orchestra (evening), Carnegie Hall.  
 November 19—Victor Herbert's Orchestra, Majestic Theatre.  
 November 20—"Queen of Sheba," opening of Metropolitan Opera.  
 November 20—Miss Von Betz, piano recital, Mendelssohn Hall.  
 November 21—Olga Samaroff, piano recital, Mendelssohn Hall.  
 November 21—Kneisel Quartet, Mendelssohn Hall.

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November 21—Kneisel Quartet (evening), Mendelssohn Hall.  
 November 22—Metropolitan Opera House, opera.  
 November 23—Raoul Pugno, piano recital, Mendelssohn Hall.  
 November 23—Karl Griener, 'cello recital, Mendelssohn Hall.  
 November 23—People's Symphony Concert, Cooper Union.  
 November 23—Benefit Concert Italian Hospital, Carnegie Hall.  
 November 23—Pugno recital (afternoon), Mendelssohn Hall.  
 November 24—Metropolitan Opera House, opera.  
 November 24—People's Symphony Concert, Grand Central Palace.  
 November 25—Metropolitan Opera House, opera.  
 November 25—Young People's Symphony (matinee), Carnegie Hall.  
 November 25—St. Mark's Hospital concert (evening), Carnegie Hall.  
 November 26—Popular Concert, Metropolitan Opera House.  
 November 26—New York Symphony Orchestra, Carnegie Hall.  
 November 26—Victor Herbert's Orchestra, Majestic Theatre.  
 November 26—New York Symphony (afternoon), Carnegie Hall.  
 November 26—Liederkrantz concert (evening), at clubhouse.  
 November 27—Metropolitan Opera House, opera.  
 November 27—Francis Rogers, song recital, Mendelssohn Hall.  
 November 27—People's Symphony (evening), Carnegie Hall.  
 November 28—New York Symphony (evening), Carnegie Hall.  
 November 28—Pugno recital (afternoon), Mendelssohn Hall.  
 November 28—People's Chamber Music concert (evening), Cooper Union.  
 November 29—Edwin Grasse recital (evening), Mendelssohn Hall.  
 November 29—Metropolitan Opera House, opera.  
 November 30—Jan Kubelik, violin concert, Carnegie Hall.  
 December 1—Philharmonic Orchestra (afternoon), Carnegie Hall.  
 December 2—Philharmonic Orchestra (evening), Carnegie Hall.  
 December 4—Mendelssohn Glee Club (evening), Mendelssohn Hall.  
 December 5—Mendelssohn Glee Club (evening), Mendelssohn Hall.  
 December 6—Musurgia Society (evening), Carnegie Hall.

## Kubelik's Farewell to London.

KUBELIK has played his farewell in London, preparatory to his trip around the world, which is to begin in New York on Thanksgiving Night. The extraordinary warmth of his reception in the metropolis is proved by the

following excerpts from newspaper comments upon his final performance:

Queen's Hall on Saturday afternoon was filled to its utmost—every available corner, even of the orchestra, being used either for sitting or standing—in order to give Kubelik a hearty send-off on his tour 'round the world. This means that the famous violinist will be absent from our shores for about two years, and it would seem that the unbounded enthusiasm displayed on Saturday was intended to convince him of the fact that whatever lands he may visit in the meantime none could give him a more hearty and sincere reception than England. And truly he would be a strange individual who would not have been impressed by such a personal demonstration.

The program opened with Handel's sonata in E, of which the adagio was played with much dignity and breadth of tone, in effective contrast to the light and dainty execution of the dance-like final allegro. Later came other pieces of a classical nature, which showed the violinist's command of expression and artistic phrasing; these included the beautiful adagio from Mozart's concerto in E flat and Sinigaglia's "Capriccio all' Antica," a modern composition in an old style, which has value only as an exhibition of manipulative skill with the bow, of which it is an excellent test.

However, the chief feature of the afternoon was the brilliant performance of Ernst's concerto, a work which, on account of its being one of the most difficult ever written for the violin, is admirably suited to display those qualities which have made Kubelik's name famous all over the world—brilliance, grace, ease, and accuracy of execution. With or without deeper intentions on the part of the artist, these are qualities that fascinate, and give magic to a name that no after criticisms or arguments can erase.

Weber's "Perpetuum Mobile" was also on the program, which ended with Paganini's astonishing "Rondo à la Clochette."—The Standard.

Herr Kubelik had a great send-off on his farewell recital on Saturday afternoon at Queen's Hall, and crowds of his fair admirers were so loth to part from him that they nearly rushed the platform at the close of the concert.

Kubelik still remains facile princeps at musical pyrotechnics, and his continued popularity, especially with the fair sex, is amazing. Everything he played was received with vociferous applause, and we quite lost count of the number of his recalls.

Outside the artist's entrance a formidable army of feminine enthusiasts assailed the doorkeeper with floral tributes and scented notes, and the violinist must have had an exciting quarter of an hour running the gauntlet. His program needed variation, but supplied him with sufficient opportunities for the display of his technique, and that it was enjoyed to the utmost was obvious enough.—The Daily Mail.

London is disconsolate and will not be comforted, for Kubelik has said good-bye, and will not irradiate us with the light of his presence for two "long, short, weary years," as the lunatic in "La Perichole" used to say. On Saturday afternoon he gave a farewell concert at Queen's Hall, which was crowded for the occasion. The scene was affecting beyond words, and can hardly be described in terms of ordinary criticism. To do justice to Kubelik's manifold charms is scarcely within power and we must content ourselves with recording that he quite deserved all the applause that he got. He dashed off his show pieces, such as Ernst's concerto in F sharp, Paganini's "Campanella" and David's arrangement of Weber's "Moto Perpetuo," with all his old brilliancy, and played a charming sonata by Handel with delightful crispness and elegance of style. He gave numbers of encores, of course, among them an arrangement of Chopin's nocturne in D flat, which goes very well for the violin, and made a pleasant change from the hackneyed nocturne in E flat, which violinists of all sorts and conditions have worn threadbare.—The Daily Graphic.

## Suicide for Music Critic's Wife.

BARON RAUSHOLZHAUSEN, a young German, became infatuated with Gertie Millar, a prominent actress at the Gaiety Theatre, who repelled his advances. Today he forced an entrance into the flat in Russell square, where Miss Millar and her husband, Lionel Monckton, live and shot himself in Miss Millar's boudoir.

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CLARENCE EDDY

MARIE NICHOLS,

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## TACOMA.

TACOMA, Wash., October 23, 1905.

**A**N event of great significance, as well as of much musical importance, was the opening of Temple Music Hall, October 17, by Beatrice Dierke, of Portland. This gives Tacoma a hall the superior in every way of any on the coast, and fills a want felt in every city for a suitable and artistic auditorium where musical affairs may be given. Temple Music Hall is similar in design and appearance to Chickering Hall, Boston. It is circular in form, with an ample balcony, and seats 500 comfortably. It is built in the very centre of the splendid new Temple of Music, just completed for the home of the D. S. Johnston Company, and it is so arranged that no sounds from the outside world can penetrate its peaceful quiet. In finish, most attractive, in acoustic properties perfect, in all respects comfortable and convenient, it is welcomed as a wholly acceptable addition to the artistic facilities of the city. Besides accommodating the large piano and music house, Temple building furnishes studios for all teachers who desire to avail themselves of its attractive, airy rooms.

The opening was a gala occasion. Mrs. Dierke is a favorite here, a young pianist of remarkable attainments, who is doing better work with each appearance. She created quite a furore, and never was audience in happier mood than when following her sparkling fingers through the brilliant selections which are her special style.

The Ladies' Musical Club gave the annual complimentary concert before an audience of 800. It was a charming program, consisting of two groups of songs by Clara Lewis, late of Boston, now vocal director at Whitworth College, Tacoma; a Rubinstein trio played by Messrs. Gibbs, Gastal and Blackmore. John L. Gibbs is a young violinist, who has been on the coast a year, after four years' study in Germany with Joachim and other masters. Edwin Gastel is also a last year's arrival, coming fresh from the European fields, where he studied the 'cello and had valuable experience in ensemble playing. John J. Blackmore, who completed the trio, spent the last three years in Vienna with Leschetizky. Mr. Gibbs also gave an artistic reading of a Wieniawski concerto, and Mr. Blackmore closed the program with a piano group, the whole performance being delightful and creditable. The club is opening its sixteenth season very auspiciously. The second concert will be an evening recital by Mary Louise Clary, who is spending a little time on the coast, having bowed to the edict that banished womankind from the cathedral choirs. Mrs. Joshua Peirce, the club president, will leave shortly to spend three months in Philadelphia and New York.

Friday, October 13, proved most unlucky for music lovers, for the ardently desired appearance of Harold Bauer was suddenly cut off by a most unfortunate mix-up of dates, which was not discovered until he reached Portland.

Walter G. Reynolds, who has recently come from Doane College, Nebraska, is the organist and choirmaster of the First Congregational Church, and organist of Temple Hall, where a fine pipe organ has been installed. Mr. Reynolds has been elected director of the St. Cecilia Club, the popular women's choral club, which has occupied an important position in the musical life of the city for a dozen years.

BERNICE E. NEWELL.

## Clarence Eddy in Michigan.

**S**ELECTIONS from two reviews of Clarence Eddy's recent organ concert at Kalamazoo, Mich., follow: Kalamazoo hailed the opportunity of doing honor to Clarence Eddy, America's master organist, Friday evening, for an unusually large and representative audience greeted him heartily on the occasion of the concert which he gave at the Congregational Church at the opening of the new organ. His playing is remarkable. He does not resort to any mannerisms to attract the audience, but wins

favor by his technical powers alone. In a word, his playing is marked by rare refinement. The bolder passages he interprets with great dramatic power and brilliancy. The quiet themes he treats with exquisite delicacy. He unites fine technic with skilled pedal manipulation.

Mr. Eddy furnished a program of much excellence and adapted to varied tastes.—The Kalamazoo Gazette, October 14, 1905.

The program gave Mr. Eddy scope to test the organ in all its capacities. He played with that mastery which might be expected. As is well known his technic shows the nicest finesse at times, at times becomes tremendous. Several of the numbers given by Mr. Eddy are favorites with concert performers and were included by Alexander Guilman, during the course of his series of recitals at the St. Louis Exposition last year. Perhaps the most interesting organ numbers were the dainty composition of Alfred Hollins, the Bach fugue—which always tests the musician'ship of a performer—and the "Sursum Corda" of Edward Elgar, the new English composer, who is already recognized as one of the greatest masters of harmony the world has ever produced. The "Sursum Corda" was really the most important number on the program. To get a full understanding of its beauty, one should bear in mind that it is a religious composition based on a part of the communion service—"Lift Up Your Hearts." This theme Mr. Elgar has worked out with the most beautiful and delicate mastery.—The Kalamazoo Telegraph, October 14, 1905.

## The National Conservatory Twenty Years Old.

**C**ARDINAL GIBBONS has written an autograph letter to Mrs. Jeannette M. Thurber congratulating her on the completion of the twentieth year of the National Conservatory of Music of America, which was founded by her on October 28, 1885, and chartered in 1891 by special act of the Congress of the United States. "May it grow in strength as it grows in years," are his concluding words.

Inasmuch as some of the leading foreign music schools—those of Leipzig and Berlin, for instance—are only sixty-two and fifty-five years old, respectively, twenty years is quite a respectable age for a Conservatory of Music in the New World. Probably the most important incident in the history of the National Conservatory was the engagement by its president, Mrs. Thurber, of the eminent composer, Dr. Dvorák, as director of the institution. It was during his three years' occupancy of that position that he wrote the immortal symphony, "From the New World," and several chamber music works that caused no end of discussion as to what constitutes American music.

Dr. Dvorák also conducted the National Conservatory Orchestra, which has been the means of giving hundreds of young men and women an opportunity to get free instruction and secure places in the leading American orchestras. Since, this orchestra has been under the direction, successively of Frank Van der Stucken, Emil Paur and Leo Schulz. In 1898 the Musical Mutual Protective Union made a special change in its by-laws, allowing members of the union to play with the pupils, teachers and alumni of the National Conservatory, "provided that the receipts of the concerts be devoted to the furtherance of musical education and the advancement of art."

In 1893 a notable concert was given by the Seidl Orchestra and the National Conservatory Chorus. The program was devoted to the compositions that had won the prizes (aggregating \$3,000) for compositions by Americans that had been offered by the National Conservatory. The judges were Dvorák, Dudley Buck, Gilchrist, Lang, Tomlins, Hamerik, Paine and Joseffy, America's leading pianist, who, by the way, has been the head of the Piano Department of the National Conservatory ever since its foundation. The recipients of the prizes were Henry Schoenefeld, Joshua Phippen, Frederick Bullard, Horatio Parker and Geo. W. Chadwick.

One of the leading prima donnas of the concert and opera stage, here and abroad, Lillian Blauvelt, is a graduate of the National Conservatory and president of the Society of the Alumnae, founded in 1898.

With the beginning of its twenty-first season the conservatory has moved from Seventeenth street to more commodious quarters at Nos. 47 and 49 West Twenty-fifth street, New York, where it has entered into a most prosperous year.

## Cottlow Before Royalty.

**A**UGUSTA COTTLOW, the gifted and popular young pianist, is in as great demand socially as professionally. On her way home from her recent trip to the Middle West, she was invited to spend several days at Ithaca, N. Y., the guest of former Ambassador Andrew D. White and his family.

The recent announcement of the engagement of Prince Eitel Fritz, the second and favorite son of the Kaiser, to Princess Sophie Charlotte, daughter of the Grand Duke of Oldenburg, recalls one of the pleasantest incidents of Miss Cottlow's stay in Europe, when she received an invitation to play with the Royal Orchestra in Oldenburg. She selected the Chopin E minor concerto, which evidently pleased the royal party, as well as the audience, as the Grand Duke and his daughter were both enthusiastic in their applause and praise of her performance.

## Improvements at the Opera.

**A**T the Metropolitan Opera House last week there was an invitation scene rehearsal to exhibit the improvements made recently in the stage mechanism and to show some of the new scene sets just received from Vienna. After these had been viewed from the front of the house the handful of persons that made the audience were taken over and under the stage and shown at close range just how the things "worked."

Of most importance was the new electric mechanism by which control of all the ninety-six "drops" is centred at a switchboard looking like an upright typewriter. Hand labor is further done away with by switches which turn on and off the stage thunder, lightning, wind and rain, and others which operate the traps, bridges and slides in the complicated stage floor.

The new scene sets shown represented the palace and the temple for "The Queen of Sheba," the bridal chamber for "Lohengrin," and the forest for "Hänsel und Gretel."

## Goerlitz Here.

**H**UGO GOERLITZ, manager of Kubelik, arrived in New York last week, in order to make the final arrangements for the great violinist's forthcoming tour in America.

## Mary Howe Married.

**M**ARY HOWE, the soprano, was married in Boston Tuesday, October 24, to Edward Odell Burton. Mr. and Mrs. Burton will be at home at their residence in South Lancaster, Mass., after November 20.

Reinhold Hermann, well known in New York, has just finished a symphonic poem entitled, "Liguria," which will have its premiere at Cassel later in the winter.

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## DAYTON.

DAYTON, Ohio, October 26, 1905.

DAYTON musicians, both professional and amateur, are rejoicing over the bright prospects for the organization of a new choral society. The new society will, in a way, take the place of the old Philharmonic Society, but will be of much larger scope and more truly representative of Dayton.

The movement has the support and co-operation of three principal associations of the city, the Young Men's Christian Association, the Women's Christian Association and the Young Women's League, although the membership of the new society will be by no means limited to these organizations. The first open meeting will be held November 2.

Another sign of Dayton's awakening musical life is found in the reorganization of the Dayton Conservatory of Music. The piano and theory department has been strengthened by the addition to its faculty of Charles Arthur Ridgway. Mr. Ridgway gave an introductory recital October 19, playing a varied and difficult program. Other members of the conservatory's faculty are: Piano and Theory—Louis Waldemar Sprague and Archie A. Mumma. Voice—Wilmer D. Lewis. Violin—Emil Wiegand. Elocution—Martha Fowlkes.

The conservatory has a recital hall seating 200 people, and it is planned to give frequent recitals for the benefit of the students and of the public. Three recitals have thus far been given, a lecture recital by Mr. Sprague, Mr. Ridgway's recital and, October 24, a piano recital by Archie Mumma.

The Chaminade Club devoted its Tuesday afternoon meeting to a study of early German, French and Italian composers. The program included representative pieces. Maude Kiser read a paper on "A Comparison of the Early German, French and Italian Schools of Music." The musical numbers were given by Mrs. Archie Hamilton, Miss Eickman, Miss Yeazel, Miss Oelman and Mrs. Sievert.

Dayton is to have another musical club to be called the Fortnightly Club. The club will hold its meetings in the recital hall of the Dayton Conservatory of Music.

## Calve's Concert.

EMMA CALVE'S only concert appearance in New York this year will take place at Carnegie Hall Saturday afternoon, November 4, the New York Symphony Orchestra under Walter Damrosch, assisting. This will be the only time the famous prima donna will sing in Manhattan this season, and she will not be heard in opera. The diva returns after a summer's rest at her castle in the south of France, and the assurance is given that her voice is better than ever before. She will be heard in a variety of songs including some thirteenth century French chansons never before sung in this country. While no selection from "Carmen" appears in the published program, doubtless Calvé will give some things as encores.

Madame Calvé has an excellent company, made up of artists who have won success in Europe. All of them are newcomers to this country. M. Bouxmann, a French basso, is favorably known throughout France and Belgium.

Berrick von Norden, tenor; Argyro Kastron, a young violinist, and Camille Decreus, accompanist, have won fame on the continent. The program in part will be:

La Jolie Fille De Perth.....	Bisot
Stances, Sapho.....	Mr. Bouxmann.
Aria, O mio Piccolo Tavolo, from Zaza.....	Emma Calvé.
Violin Adagio and Presto.....	Mr. Von Norden.
Songs.....	Miss Kastron.
Aria Le cor.....	Emma Calvé.
Aria from Perle de Bresil.....	Orchestra.
Since My Love.....	Mr. Bouxmann.
Ich Rief im Wald.....	Emma Calvé.
Songs.....	Orchestra.
	Mr. Von Norden.
	Emma Calvé.

## Reisenauer's Phenomenal Memory.

AN illustration of the power of memory and endurance possessed by Alfred Reisenauer is furnished in an incident related by a German paper. It seems that the pianist had given a concert in Dresden in which he had responded to a final encore with two Liszt rhapsodies. This in itself would have been enough to prostrate an ordinary man. Not so Reisenauer. After the performance he repaired to a neighboring wine room with Emil Sauer, another noted Liszt pupil, and Richard Buchmayer, pianist, critic and musical historian. Reisenauer and Sauer had soon taken possession of the grand piano, which the proprietor kept for the convenience of his guests, and after that the keys had little rest until 4 o'clock in the morning. Reisenauer gave a finished performance of everything he played, and might apparently have continued in that way all the following day. Duty called him away, however, and he took an early morning train for Berlin, where he gave another concert the same evening. Whether or not he played the piano throughout the night is not stated—doubtless because Buchmayer accompanied him no further than the Dresden station.

## Bauer in the Far West.

"TO listen to Bauer is to enjoy the pianist's art at its fullest development," said the Winnipeg Telegram, commenting upon Bauer's recent recital in Winnipeg. "From the authoritative opening notes of his first number, the soloist had the rapt and intelligent attention of his entire audience." On his tour this season, under Loudon G. Charlton's direction, Bauer is duplicating his successes of former years, and his playing is winning the praises of the critics of the West. For the next few weeks the pianist's engagements will keep him on the Pacific Coast.

## Ruegger a Favorite Everywhere.

A LETTER from Elsa Ruegger states that the European engagements which she is at present filling are proving highly successful. The Belgian 'cellist will remain abroad until the last of December, when she will sail for America.

## When Davies First Sang Here.

BEN DAVIES, the famous Welsh tenor, came to this country the first time in 1893, when he was engaged to sing in some festivals in the World's Fair in Chicago. The evening previous to his sailing for America he received a cable cancelling his engagement, but as he had made his plans, cabled back, "Too late, I'm sailing tomorrow."

On his arrival in Chicago the Welsh people and the World's Fair management came together and jointly arranged to give seven concerts. Nothing was said to Davies about the terms. Each concert was a greater success than the preceding ones and they were attended by immense audiences. At the end of the series, which lasted ten days, the manager called Davies into his office and handed him a pile of bills about to the value of the original contract, \$5,000.

Davies has visited this country several times since then and continues to be looked upon as the foremost English singing tenor of our time. He will come for his next tour in March next under the management of Henry Wolfsohn, and remain until May.

## Our Utah Correspondent.

(From the Idaho Statesman.)

PROFESSOR McCLELLAN'S pipe organ recital at the First Methodist Church last evening was the musical event of the season. Professor McClellan is well known in Boise, having on more than one occasion in the past charmed audiences in this city with his wonderful mastery of his chosen instrument for the expression of musical meaning. The program last evening was exceptionally delightful, having been arranged with proper regard for even balance.

## Gorski, Advance Agent.

YOUNG GORSKI, stepson and favorite of Paderewski, is to be advance agent of Modjeska, the actress. He is so impressed with his father's success here that he proposes to cast his fortune with the Americans.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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## ST. LOUIS.

THE ODEON,  
St. Louis, October 26, 1905.

THE Porteous entertainment, last Tuesday night, at the Odeon, was one of the best testimonial concerts ever given in St. Louis. A first class musicale was presented by such singers as Mr. Sheffield, Mr. Gordon, Mrs. Bollman, Miss Frank, Miss Hawes, Mr. Shoen, Mr. Buse, Mr. Rohan, served to draw a fine audience which filled the hall and boxes to overflowing. Mr. Porteous has been a favorite singer for a quarter of a century, and the spontaneous gathering of hundreds of friends must have been most gratifying. Mr. Porteous' work was greeted with deafening enthusiasm, especially after his Cavalier Song, when encore after encore was demanded.

The Scullin-Wade wedding, which was voted the most beautiful nuptials celebrated in St. Louis in years, was made particularly impressive by a most elaborate musical service under the direction of Theresa Finn, the organist of the New Cathedral Chapel. Miss Finn is one of the best woman organists in town, and her work is always highly artistic, whether coming from her own performances or those who work under her supervision. The music was exquisite, as some of the best talent in St. Louis was employed. Joseph Kern played berceuse by Godard, and Handel's Largo on the cello; these were followed by Raff's "Cavatina," a violin solo, by Mr. Falkenhainer. During the ceremony the following program was given: Duet, "O, Salutaris," by Poniatonski, sung by James and John Rohan; solo, "Ave Maria," by Gounod, sung by Mrs. Charles J. Daly; quartet, "Benedictus," by Von Weber, sung by Mrs. Daly, Stella Price Holloway and Messrs. Rohan; trio, by Curschman, sung by Mrs. Daly, Miss Holloway and James Rohan. Adelia Ghio played the harp.

James T. Quarles and his fine choir made the Hopkins-West wedding extra attractive last Tuesday afternoon, by an elaborate song service.

Genevieve Hawes, a pupil of Clinton Elder, made a fine impression at the Porteous concert last Tuesday evening. Miss Hawes has a voice of good quality, flexible, and has a certain amount of style to her work, which wins her instant recognition.

The outlook for a big musical season is evident. Besides the many local society concerts, a number of the world's famous singers have booked engagements. Emma Eames is announced for November 14; Madame Calve, December 4. Walter Damrosch and his orchestra play later in the month, and there is a rumor afloat that St. Louis is to be treated to a festival of grand opera.

A Lullaby Concert is announced for tonight by the Second Baptist Church. The Sleepy songs of all nations are to be presented in costume. A number of local talent are in the cast. Mrs. Harry Sanderson, of New York, will make her debut as a singer in St. Louis.

In the Recital Hall of the Odeon, next Sunday afternoon, October 29, the Young People's String Orchestra, Victor Lichtenstein, conductor will give its eighth semi-annual concert. These juvenile concerts are remembered with great pleasure on account of their merit, and the interest aroused among the younger set in helping to develop a musical taste along higher lines.

## Van Hoose Begins Season in Boston.

It is doubtful if any American tenor has earned greater distinction in recent years than Ellison van Hoose. "He sings like a true artist," was the comment of a great critic last year. His voice is brilliant and a pure tenor. Van Hoose's season, which is under the direction of Loudon G. Charlton, is to open in Boston next Friday with the Boston Symphony Orchestra.

## Rogers' New York Recital.

NOVEMBER 27 is the date of Francis Rogers' song recital in Mendelssohn Hall. Mr. Rogers will sing at the White House in Washington again this season.

## Gadski in New York.

MADAME GADSKI has arrived in New York, and is ready to enter upon the season for which her manager, Loudon G. Charlton, has been making arrangements. The soprano, who is accompanied by her husband and little daughter, will make a transcontinental tour, appearing in the larger cities in which she was heard last year, and likewise visiting several places in which she has not yet sung. Gadski's prestige has been decidedly increased this summer by her success as star of the Munich Festival, where her Brunnhilde was warmly praised; while her Countess, in "The Marriage of Figaro" aroused equal enthusiasm. The prima donna's first appearance this season will be with the Boston Symphony, in Boston, November 3 and 4.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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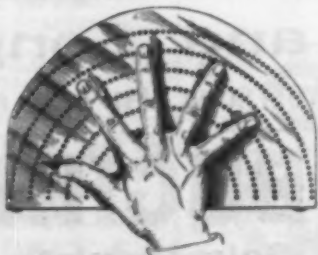
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## THE WEEK IN NEW YORK.

**W**EDNESDAY afternoon, October 25, concert, John Young, tenor soloist, Aeolian Hall.  
Wednesday afternoon, October 25, musicale by Clifford Wiley and Mrs. Wiley, 201 West Seventy-ninth street.

Wednesday evening, October 25, Dora Marrow, piano recital, Knabe Hall.

Thursday evening, October 26, musicale by Mrs. Henry Smock Boice and Margaret Goetze, studio, Carnegie Hall.

Thursday evening, October 26, Inaugural concert, Brooklyn Institute, David Bispham and Marie Nichols, Association Hall, Brooklyn.

Friday evening, October 27, Baldwin Studio recital, Ogarta De Vet, piano; Guglielmo Caruson, baritone; Carnegie Hall.

Friday evening, October 27, American Institute of Applied Music, pupils' recital, 212 West Fifty-ninth street.

Saturday afternoon, October 28, concert, Katherine Heath, soprano, soloist; Aeolian Hall.

Saturday evening, October 28, Manuscript Society concert, National Arts Club, 39 West Thirty-fourth street.

Sunday evening, October 29, Sousa's Band, Hippodrome.

Sunday evening, October 29, grand orchestral concert, New York College of Music, assisted by New York Philharmonic and prominent soloists, Carnegie Hall.

Tuesday evening, October 31, Gwilym Miles, song recital, Mendelssohn Hall.

## How to Be a Professor.

(Frederick Stevenson in Boston Record.)

THE voice is, to my mind, the most wonderful of all creations—saving only life itself. No mechanical instrument is in the same world with it, or ever can be. Its care, its preservation are of vital import; its molding, its guiding a grave responsibility. Yet it is into this very sphere that any Tom, Dick, or Harry—and there are others—can spring jauntily, and with impudent cock-sureness call in the vocally lame, the tunelessly blind, and the pitchily ignorant that they may be made whole on the shortest possible notice.

There is, unhappily, nothing to prevent this. Doctors must take their medicine—that is, they must go their course of study, hold mystic communion with many cadavers of the dear departed, and don their sheepskin before they can proceed to kill or cure, as the case may be. If the former, it mayhap does not matter so much, because lots of people ought to die anyway. And then, dead men tell no tales, they say; whereas a bad singer is an everlasting misery to everybody concerned. Lawyers, too, cannot get through their novitiate until they have piled Coke upon Blackstone, learned the Ten Commandments, and taken sundry and divers oaths—all of which means time and other things. The clerical preparation is even a worse matter, or better, just according to the way in which one looks at these things.

But to become a voice builder is as easy as flying down the chutes, and much more profitable. Gird on your gall plated armor, fling out your flaming shingle, pave your newspaper avenues with gold brick promises, sing your loudest, and talk your smoothest—and there you are, a full fledged "Professor," and the gullible are yours.

## MUSIC AT COLUMBIA.

COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK,  
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## To The Musical Courier:

A course of weekly lectures will be given in the Auditorium of Earl Hall, on Wednesdays, at 4 p. m., as follows:

Four lectures by Prof. William Hallock, of Columbia University, on "The Physical Materials of Music."

November 1—The Physical Basis of Music.

November 8—The Physical Basis of Music.

November 15—Musical Scales.

November 22—The Quality of Musical Sounds.

Two lectures by Miss Alice C. Fletcher, of Washington, on "The Music of Savage Races":

November 29—Emotion in the Music of Savage Races.

December 6—Form in the Music of Savage Races.

Four lectures by Prof. George C. Gow, of Vassar College, on "The Historical Development of Musical Form":

December 13—Musical Form in the Polyphonic Period (vocal).

December 20—Musical Form in the Polyphonic Period (instrumental).

January 20—Musical Form in the Classical Period.

January 17—The Problem of Musical Form in the Nineteenth Century.

These lectures will be illustrated throughout. Further announcement will be made concerning subsequent lectures.

The lectures are open to the public. No tickets of admission are required, but the doors will be closed promptly at 4.10 p. m.

F. P. KEPPEL,

Secretary of the University.

## Music in the Philippines.

EVERY child (particularly the girls) in the Philippine Islands, has a piano when it is six or seven years old, if its parents can afford to buy or hire one, and the Manila directory contains a long list of teachers of instrumental music, who seem to be busy. If you take a morning walk on any of the streets in the well to do part of town you will recognize that the young Filipinos are diligent in practicing music lessons, and go at them with zeal and persistence. Nearly everybody can play some kind of an instrument and hundreds of families in Manila can furnish a respectable orchestra without going beyond their own threshold.

School teachers report that the little Filipinos pick up music instinctively; that they have quick and receptive memories and can learn the melody and the words of a song in two or three lessons.—Golden Days.

## THE TRUTH ABOUT MME. RAPPOLD.

To the Editor of The Musical Courier:

DEAR SIR—So many absurd stories have been circulated in regard to the engagement of my pupil, Mme. Marie Rappold, at the Opera, to sing one of the principal roles in the "Queen of Sheba," the opening night, that I would like to set this matter straight for the musical public.

On May 7, 1905, Madame Rappold was engaged to take part in the Schiller Festival, which was given at the Montauk Theatre, Brooklyn, and for which occasion I selected the "Jeanne d'Arc" aria by Tchaikowsky, words by Schiller. Director Heinrich Conried took part at the same performance, reciting one of Schiller's poems. Madame Rappold sang the aria particularly well that evening, and was received with a great deal of enthusiasm. After the performance a supper was served to the artists of the occasion and a few invited guests, of whom I was one. It was here that I introduced Madame Rappold to Mr. Conried, who was very enthusiastic about her work, saying that he had rarely heard so beautiful a voice, and asking her why she had not sung for him with a view to an operatic engagement. She told him that she would be delighted to do so in the fall.

A few weeks ago I wrote to Mr. Conried reminding him of what he had said about Madame Rappold's voice, and that she was ready to sing for him the entire role of Elsa, and part of the "Queen of Sheba," in which I had prepared her. He at once replied that he and Conductor Herz would be glad to hear her on the stage of the Metropolitan Opera House. They were so impressed with her voice and her singing that Mr. Conried at once engaged her.

Madame Rappold has been studying with me for the last seven years, and all her work has been prepared under my direction.

Sincerely yours,

OSCAR SAENGER.

October 28, 1905.

The following have studied under Mr. HERMANN KLEIN:

ORATORIO—Mme. Suzanne Adams, Mme. Katharine Flisk, Miss Estelle Harris, Mrs. E. Leonard, Mme. Clara Poole-King, Mrs. Susan Halley Davis.

OPERA—Mme. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Miss. Olitzka, Mme. Ella Russell, Mr. Ben Davies, Ruth Vincent.

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**HEINEMANN, CONCERT BARITONE.**

ALEXANDER HEINEMANN, the great German baritone, is one of the most striking personalities in the Berlin musical world today. As a vocal teacher at the Stern Conservatory, he is renowned for his uniform success, for taking crude, hard, young voices, and so shaping them with his own excellent training methods and sunning them with his own musical warmth that they mellow and ripen into instruments of rare tone color and mature beauty. As an artist he is noted for the undiluted poetry of his nature, and for the music which throbs in him to his finger tips. As a singer, aside from the charm and power of his tones, he amazes and entrances one with his immense versatility, a many sidedness which enables him entirely to grasp and perfectly to express the dramatic, musical and poetic meaning of any kind of song, whether it be sombre oratorio, passionate serenade, or rollicking, joyous ballad. As instructor, musician and performer Heinemann is in every respect unique, and thoroughly deserving of his rapid success.

An enthusiastic witness to the great baritone's exceptional gifts and achievements is to be found in no less a person than Dr. Paul Ertel, the eminent critic of the Lokal Anzeiger, who writes of Mr. Heinemann as follows:

"Of late years seldom is it that by means of his wonderful voice a baritone has attained just so far reaching recognition as Alexander Heinemann. His organ is a phenomenon such as fathomless Nature creates only in her unfrequent hours of lavish whim. In merely range it is unique, for Heinemann takes with utter cleanness of intonation not only all the notes of the bass register up to F sharp, but also, by use of the chest tones—and who can follow him in that?—sings even the tones of the tenor cleff up to high B. This marvelous voice also has been trained in a strict school and developed into volume sufficient to offer a winning fight in counter performance with a great orchestra. Moreover, in "piano" the timbre of Heinemann's voice is very tender, and most pleasing to the ear. When one adds to this all that Heinemann has a rich musical education and powerful intelligence of delivery, one understands how the fêted artist can sing to sold out houses, and how such success as his, equally great along artistic and financial lines, is granted to but few of his younger fellow musicians.

"Heinemann's parents had other than musical plans for the future of their son, and Alexander (who had meanwhile enjoyed a few violin lessons) started in life as a clerk before he was able to change the practical mind of his father over to his views of a profession. When he did so, however, he studied with a strict "Stadt-musikus" in Asch-

ersleben, from whom he gained at least a thorough foundation for his musical education. On his subsequent return to Berlin he aroused the warm interest of Choir Director Friedmann Baruch and Fräulein Jenny Meyer, director of the Stern Conservatory. The last named experienced teacher gladly took the young artist under her charge. Unfortunately, however, her instruction was not of long



ALEXANDER HEINEMANN.

duration, for, as a result of his hardships under the Stadt-musikus in Aschersleben, Heinemann succumbed to an attack of acute rheumatism, and was compelled for three years to relinquish his calling. As his teacher died meanwhile the young singer completed his studies with Adolf Schulze. In 1897 Heinemann made his first appearance, in the Berlin Singakademie; there he labored industriously—a highly gifted autodidact—to advance in his vocal education, and soon reached such a degree of perfection that foreign critics began to take note of him. Heinemann has concertized in many foreign cities, always with great suc-

cess, and last year he plucked most honorable laurels from Paris and London, Antwerp and Lemberg. For some years, moreover, he has been active as a treasured member of the Stern Conservatory faculty, and as such has given important proof of strong pedagogic talent."

Appended are a few of Herr Heinemann's always commendatory notices:

Herr Heinemann's voice is of eminent fullness and beauty, his schooling is perfect in every respect, and his delivery is large and moving.—Nord Ostsee-Zeitung, December 3, 1900.

Alexander Heinemann, of Berlin, to whom fell the title role, is to be placed in the first rank of all the soloists. In the performance of this eminent artist a brilliant voice, musical intelligence and powerful temperament unite to a degree unique.—Hamburger Nachrichten.

Herr Heinemann has every quality pertaining to the singer of importance, a large voice, excellent in its fullness of tone, good training, warm temperament, and a lively imagination, which chains the audience to his method of delivery. Herr Heinemann has a great future on the concert stage. He does not need to tack around with his voice in order to get through the evening, but he can lavish it as a spendthrift does his capital. His hearers hang upon his singing as if in a trance, and cannot get enough; and between singer and public prevails that sympathy that passes like an electric spark from one to the other.—Die Post, February 16, 1902.

Alexander Heinemann, whom we treasure as one of our most earnest and important singers, was listened to by a hall every seat of which was taken. His tender, sympathetic, excellently handled voice stands in service to fine feeling, artistic taste. Temperament and artistic penetration hold the balance in his renderings.—Die Welt am Montag, February 17, 1902.

Jubilant applause greeted the performances of Alexander Heinemann. And rightly so! In his sing a full, faultlessly trained voice of luxuriant beauty is united with intelligence, artistic taste, and absolute surety, making a whole which is always sure of producing a deep impression on the hearer.—Allgemeine Musik-Zeitung, February 21, 1902.

Herr Heinemann's voice is an exceptionally expressive baritone, of great fullness and great charm of tone, and possessing the unusual excellence of brilliant and ringing timbre even in tender "piano." His organ has had a masterly schooling, his intonation is true to a hair, and his handling of his vocal material is the most tasteful imaginable, and united with a strongly soulful style of delivery, which puts the poetic content of the song into dramatic expression in its more characteristic moments.—Cologne Tageblatt, May 23, 1903.

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**HEINRICH GEBHARD, PIANIST.**

**A**MONG the young pianists of America Heinrich Gebhard has won distinction by reason of his achievements, which are remarkable. Gebhard was born near the Rhine, in Germany, where he first studied music with the leader of a military band. At the age of ten he came to Boston and immediately began the study of the piano with Clayton Johns, with whom he had a most excellent and thorough musical training, not alone on the technical side, but also in theory and composition. During his days at the Roxbury High School young Gebhard was a prime favorite, and his help in musical matters was recognized at all times. At the graduation he composed an ode upon words by a classmate, for chorus and solo, which was performed on graduation day of 1894. After seven years with Clayton Johns, Gebhard left for Vienna, where he studied with Leschetizky. His concert in Boston, prior to going to Vienna, was a notable one, presenting a piano and violin sonata of his own and the Schumann concerto with an orchestra under Franz Kneisel.

During his studies with Leschetizky Gebhard was a classmate of Mark Hambourg, Gabrielowitch and Schnabel.

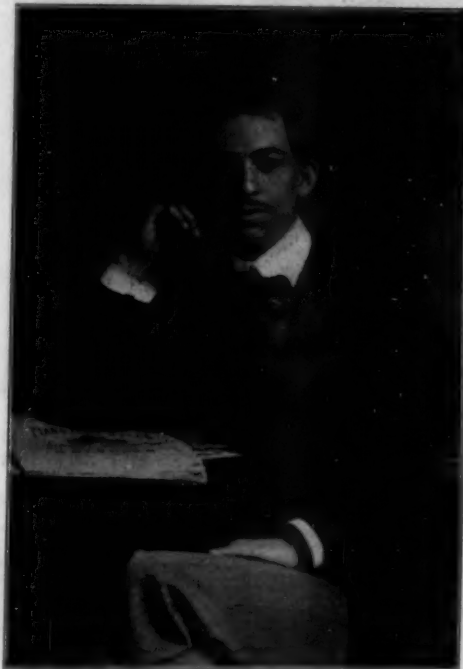
In the fall of 1899 he returned to America, and since then has been constantly playing in public. In Boston, especially, he has created for himself a position of importance as pianist and teacher. He made his debut in the year of his return with the Boston Symphony Orchestra, in Cambridge, playing the Beethoven C minor concerto (with cadenza) by himself, having immediate success.

Shortly after that he played with the Kneisel Quartet in Boston and other cities. During the following years he played three times with the Boston Symphony Orchestra in Boston, appearing in the Saint-Saëns G minor concerto, Richard Strauss' "Burleske" for piano and orchestra, and Converse's Poems for Piano and Orchestra, entitled "Night and Day." In New Haven he played the Chopin E minor

concerto under Horatio Parker, and in Hartford, Conn., the Liszt A major concerto with the Hartford Philharmonic. In all these performances Gebhard won the warm plaudits of audience and press.

Every year since his return from Europe he has given recitals of his own in Boston and vicinity, often offering interesting novelties and rarely heard works. He has played at many of the fashionable homes and clubs of Boston and vicinity. Noteworthy also has been Gebhard's connection with the Longy Club. He was for three years pianist of this distinguished organization of wind instruments.

Gebhard was heard in New York in 1901 in Aren's People's Symphony Concerts, playing the Mozart D minor concerto; in March, 1903, with the Longy Club, and in December, 1903, with the Kneisel Quartet. On the latter oc-



HEINRICH GEBHARD.

casion he was most warmly received by both public and critics, and besides being praised for his spiritual rendering of the Schumann quintet, won special comment on his poetic interpretation of the wonderful songs, with viola by Loeffler, in which he performed the piano part. In April, 1904, Gebhard played with the Arbos Quartet at the White House in Washington. In all his various appearances he has had remarkable success. During the coming season he will be in New York every fortnight for a few days to teach, chiefly carrying on some of the work of Madame de Wienzkowska, the Leschetizky exponent, who died so suddenly last spring, and who in her last illness recommended him as a successor to herself. Mr. Gebhard's stu-

dio in Boston is at Steinert Hall. In New York, 8 West Fortieth street.

Outside of his teaching he has booked many engagements for this season in different cities, and will be heard in New York with the Kneisel Quartet, the Boston Symphony Orchestra, and in a recital of his own in Mendelssohn Hall.

**Bessie Abbott's Triumph in Paris.**

**F**ROM a New York studio to the Grand Opera House in Paris is a far cry, indeed, says the New York World correspondent from Paris. But Bessie Abbott, the American soprano, made the trip in just one step, or, rather, with just one birdlike flight.

New Yorkers remember hearing a good deal about her Paris debut when she captivated a most critical audience by her exquisite singing and charming girlish personality, almost touching in its extreme youth and fragility.

But seeing is believing, with a difference, and it was after "I saw" Bessie Abbott as a prima donna of the Grand Opera in Paris lately that I realized all it means to have accomplished such a feat.

The evening I heard Miss Abbott, her flutelike voice of rare, delicious quality fairly took the French audience off its feet, and the little American was encored tumultuously after the waltz song, which she was obliged to repeat three times before the opera could proceed.

After the performance I went behind the scenes and saw our fascinating little compatriot receiving the adulations of the French critics and dilettante with a demureness that was very amusing.

Miss Abbott is coming to this country next month for a concert tour under Henry Wolfsohn's management, making her debut with the New York Symphony Orchestra in Carnegie Hall December 19.

**Carl's Organ Concerts.**

**W**ILLIAM C. CARL will inaugurate the new organ in the North Presbyterian Church, New York city, November 24, assisted by Mary Adelaide Liscom, organist of the church; Ellen Fletcher-Caples, soprano, and Edwin Wilson, baritone. Mr. Carl will play a return engagement in St. Paul's Church, Newburgh, December 11, and has just been booked for an appearance in Erie, Pa. The New York series will begin Tuesday evening, November 14, at the First Presbyterian Church, and his lecture there on "Japan" occurs this week, Friday evening, November 3, at 8:15, for which an admission fee is asked. The Guilman Organ School is now in full operation for the season, and many students are here from distant points. Clement R. Gale will give the second lecture in the course tomorrow (Thursday) afternoon, on "Choral Technique," and the Students' Matinee Recitals begin on the 9th inst.

**Elsa Breidt's Concert.**

**E**LSA BREIDT, the highly talented pianist from Chicago, who has been studying for the past few years with Alexander Lambert, will give a concert with the assistance of the New York Symphony Orchestra, Walter Damrosch, conductor, at Mendelssohn Hall, Saturday evening, November 18, at 8:15.

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## PITTSBURG.

PITTSBURG, October 27, 1905.

THE opening concert of the Pittsburgh Orchestra, which, by the way, is always given on the evening of Founder's Day, will this year, the eleventh season of the organization, take place next Thursday evening, November 2. The symphony for the first program is announced to be Beethoven's No. 7, in A major, and there will be no soloist. During the season many novelties will be played, some for the first time in this city, others, the first time by the orchestra. The list of soloists includes the well known names of Harold Bauer, Mrs. H. H. A. Beach, Aloys Burgstaller, G. Campanari, Ben Davies, Muriel Foster, Rudolf Ganz, Jean Gerardy, Kirkby-Lunn, Luigi von Kunits (concertmaster of the orchestra), Henri Marteau, Emil Paur, Marta Sandal-Bransen.

Campanari is to be the soloist at the second concert, November 10, his numbers not yet being announced.

The free organ recitals at Carnegie Hall will be continued this year with American organists, Clarence Eddy opening the series, October 27.

A new school that promises to be an important factor in the musical life of the city is the Von Kunits School of Music and Art, which opened on the 1st of October, and is already well established, with pupils in every department. The faculty has been carefully selected with special reference to the best and most modern methods of education, as might be expected from so serious and accomplished a musician as Mr. von Kunits, whose name is always a guarantee for the highest in his profession. Included among the assistants are: Carl Malcherek, pupil of Hugo Heermann; Jean de Backer, pupil of Ysaye; Ruth Thoburn and Hilda Reiber, in the violin department; Mrs. von Kunits, Severin O. Frank, pupil of Rosenthal, piano; Edward J. Napier, organ; Henry Bransen, violoncello, and Mrs. Sandal-Bransen at the head of the vocal department. Languages will be taught by Catherine Killen and Marie Malmus-Rudy. The art department is in charge of Aaron Gorson.

Mr. and Mrs. von Kunits entertained their friends informally on Thursday evening. Mr. von Kunits played a Scotch caprice of his own composition, and later in the

evening the "Kreutzer Sonata." Mr. Frank and Mr. Bransen also contributed to the program, the former playing "Kreisleriana," by Schumann; the latter Tchaikowsky Variations.

The season of the Tuesday Musicales promises to be of unusual interest this winter. Italian, French, German and Russian music will form the study part of their work, members of the club reading papers on these schools and illustrating the subject. Four concerts with outside assistance will be given, the first one to take place November 7, at the Hotel Schenley, with Genevieve Wheat and Mr. von Kunits as soloists. Later in the season Madame Zeisler will appear.

The Art Society opens its season in November, with the Shakespeare Song Cycle by Grace Wassalls, which has been given so successfully in many Western cities recently by the Bispham Quartet.

Earl B. Byers has been appointed director of music at Park Institute, Allegheny.

The Mendelssohn Trio will give their recitals at the Hotel Lamont this season.

## OMAHA.

OMAHA, Neb., October 24, 1905.

THIS season is opening quite auspiciously, and a promising and hopeful "dawn" has taken the place of that proverbial "darkest hour" which comes just before. The reason for the gloom in this case was the announcement made by the organization named the Concert Promoters that they would discontinue the management of concerts this season. This organization was one of the best things in connection with Omaha's musical history. It was a band of a valiant few under the direction of President Borglum, who got together and worked like heroes for the cause of good music. The result was a series of concerts which gave us Ysaye, David Bispham, Sauret, Rudolph Ganz, Jessica de Wolff, and Bruno Steindel. But the work was necessarily great, and the Concert Promoters decided to abandon the scheme this year. Clement Chase came to the rescue. Mr. Chase owns the Excelsior, the weekly society paper, and he is a bright and shining light at the affairs of the smart set. This means, of course, a good start toward a subscription list, for Mr. Chase knows everybody. He has, therefore, jumped into the breach and will give a series of concerts, announcing thus far the Shakespeare Cycle singers, Madame Shotwell-Piper, Katharine Fisk, Kelley Cole and David Bispham; Harold Bauer, pianist;

Francis Rogers, baritone, and Elsa Ruegger and Marie Nichols, cellist and violinist.

There is sometimes a good deal of fun poked at the Western press, in regard to musical criticism, and undoubtedly much of it is deserved. But Omaha is very fortunate in that respect, for the Bee musical department is edited by Mrs. Learned, a very talented and capable musician, who knows also how to write. Mrs. Learned is very prominent socially and is not in the profession. Mr. Borglum, music critic for the World-Herald, is one of the leading piano teachers in Omaha; his criticisms are carefully and thoughtfully made. The News has no musical department from the critical standpoint, and the weekly papers, the Excelsior and Examiner, are well looked after by Corinne Paulson, a bright and talented pianist and teacher, and Blanche Sorenson, a discriminating and intelligent musician, who is also a voice teacher.

The Apollo Club is to be revived after a slumber of some fifteen years. But it is really only the name which is to be revived, for the Apollo Club now to be organized is to be limited in number (seventy-five), thirty-five men and forty women, to be organized for the purpose of "fostering and developing beautiful choral singing" (the old organization committed suicide by putting on large works with expensive orchestral attachments). Omaha has many beautiful voices and there is every prospect that the new organization will be very strong and very popular. The programs will be given in three parts instead of the customary two—the first part being given to the work of the gentlemen; the second, that of the ladies; and the third, the ensemble. Much will be made of unaccompanied singing.

THOMAS J. KELLY.

## Wassall's Shakespeare Cycle.

INTEREST in the Shakespeare Cycle, Grace Wassall's novelty, which is to be given twenty-four performances under Loudon G. Charlton's direction, is increasing as the time for the brief season approaches. The quartet by which the cycle will be interpreted will be headed by David Bispham, while the other members are: Madame Shotwell-Piper, soprano; Kelley Cole, tenor, and Katharine Fisk, contralto. The quartet will be heard first in Pittsburgh.

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## BUFFALO.

BUFFALO, October 27, 1905.

THE Savage English Opera Company will be at the Star Thanksgiving week.

Emil R. Kenchen, the progressive young organist of the U. E. St. Paul Church, has arranged a musical service for Sunday, October 29. The programs for both the morning and evening services are excellent.

Tracy Balcom gave a concert at Olean October 25. "In a Persian Garden" was sung by Mrs. Spire, soprano; Mrs. Minehan, contralto; Mr. Yates, tenor, and J. N. McCreary, bass.

It is a matter of congratulation that Louis W. Gay has succeeded in engaging the Pittsburgh Orchestra for three concerts. Alois Burgstaller, Wagnerian tenor, will be the soloist December 13. Emil Paur, pianist, January 17. The Mendelssohn Choir, of Toronto, on February 22, will repeat the success of last winter, when it captured Buffalo encomiums for all time.

Alice Whelpton McLeod, of Dorchester road, a concert pianist and an exceptionally good teacher, will be heard in a recital Saturday at Mount St. Joseph, on Main street. November 5 Mrs. McLeod will play and Henry Lautz will sing at the second Sunday afternoon recital, given under the management of M. M. Leidt. Mrs. McLeod intends also to play at the Twentieth Century Club's new hall, November 20, having the assistance of Margel Gluck, violinist, a Sevcik pupil.

Mrs. J. S. Marvin, of West Utica street, is kept almost too busy with her pupils this season. Her class is larger than usual and it makes rapid progress under her thorough instruction.

VIRGINIA KEENE.

## Weil's Band's Great Success.

A FEW years ago Director William Weil was comparatively unknown outside of his native city, St. Louis. Today he stands erect among the first directors of the period, with a reputation that he has fairly and justly earned. He gained international note by directing his own now famous Weil's Band, in more than 550 concerts during the late World's Fair, as the official organization of that great exposition. None did him greater honors at that time than the foreign commissioners and ambassadors to the fair, all of whom sent written testimonials. Now, with a remarkable grand concert band, before his present extended tour through this country is half covered, there is every evidence that he has made an impression throughout the territory already covered that has rarely, if ever, been paralleled in the same brief period. A very telling evidence, and one that has great weight, is what local managers who have thus far played Weil's Band have said, and voluntarily put in writing, most of whom have declared without qualification, that the Weil concerts are the finest they have ever had. This is remarkable support to what the critics everywhere have maintained. It would seem that, according to published reports, the sentiment of audiences confirms both critics and managers. Of twenty-

five successive managers, twenty-three demanded immediate return dates by the band. As these articles are under signatures there is no gainsaying their truth.

The success of Director Weil is really surprising. The band apparently towers among a multitude of band organizations, until the attention of the musical world is centered upon it. That this difficult feat should have been accomplished upon the first long tour by Director Weil, is all the more astonishing. He seems to have accomplished in a comparatively short time that which has required many others years of hard toil to approach, while recollection will readily recall many that have failed altogether. It must be conceded that the Weil organization has started out upon the very highest basis, and that Director Weil's methods are such as to inspire and command the admiration of the musical public everywhere.

## HAMLIN'S FIRST RECITAL.

PARTS of the criticisms from the Chicago daily papers on George Hamlin's first recital since his return from Europe, follow:

It is along interpretative lines that the greatest changes in Mr. Hamlin's work have been made. \* \* \* He has felt the inspiration that lies in German poetry, in German music, and in life conditions as they exist in Germany, he has observed and studied German art and artists, he has realized what "color," expression and temperament in lieder interpretation mean, and his work yesterday showed the deepening, the beautifying and the artistic clarifying which can but result from such contact, when intelligence and taste guide the investigation and the application. He has discovered how to shade and color a tone in the course of a single phrase or on even a single word, and with this increase of color possibilities in the voice and the gain in imaginative powers an artist of admirable parts has resulted. \* \* \* The program Mr. Hamlin had arranged was a model of its kind. \* \* \* All the numbers were finely sung and interpreted with a finish which was a source of keen satisfaction and pleasure to all lovers of this highest form of vocal art.—Mr. Hubbard in the Chicago Tribune, October 23.

George Hamlin found a large gathering of his former friends awaiting him when he began his recital in Music Hall yesterday afternoon after a residence of more than a year in the home of the lied. He has proved himself an able lieder interpreter and a conscientious singer upon many a former occasion. He returns to demonstrate anew his right to a place of eminence in the local art world and to delight us as well. \* \* \* Constant contact with the deep current of German music has had its usual effect, for Mr. Hamlin has added to his interpretative powers.—The Chicago Record-Herald, October 23.

Naturally there was keen interest in this recital, as it was the singer's first appearance since his European trip. There was, perhaps, an increasing breadth of style in his work of yesterday; there was a deeper dramatic force and greater interpretative power than formerly.

His singing was masterful and highly artistic in every detail of phrasing and finish of delivery. \* \* \* Mr. Hamlin's dramatic perception was strongly manifest in the splendid power developed in the climaxes of some of the German lieder, and he showed himself master of his resources in every demand made upon them.—The Evening Post, October 23.

Mr. Hamlin's voice is noticeably larger and has retained all of its sweetness and clarity. Nor is the improvement limited to increased vocal powers. There has been a marked musical advance as well. \* \* \* To the admirable finish he has always possessed he has added a deeper artistic insight, a clearer understanding of the spirit of German song.—Chicago Inter Ocean, October 23.

George Hamlin, whose singing ability has long been recognized by those who know, has proved his right to that much misused but coveted term, artist. He demonstrated to one of the most critical

audiences Chicago can muster that he is a song singer of top rank; a musician of intelligence, discretion and dependability.

Mr. Hamlin sang well before journeying across the water, but so far surpassed any previous efforts yesterday that it required some little time to appreciate fully his remarkable growth in vocal and artistic work. \* \* \* But to make strides in technic and art to the extent that Mr. Hamlin has is an achievement closely approaching a triumph. The musician whose latent power is susceptible of such development; as is apparent in the present instance is deserving of every bit of praise possible.—Chicago Journal, October 23.

Before the afternoon was over it was also made plain both by the appreciative attitude of the audience and by the character of Mr. Hamlin's own performance, that his hold on popular favor hereafter is to be still stronger. \* \* \* Wherein his gain has been great has been in his ability to give a more natural, swift and spontaneous expression to the spirit of the German song. \* \* \* In almost each instance there were evidences both of an increased facility in adjusting vocal shadings to suit the varying demands of expression and of a more mature and confident grasp upon each song as a whole. Intelligence and conscious artistic purpose have always marked Mr. Hamlin's work. \* \* \* The whole afternoon, however, was one of enjoyment and of justly cordial appreciation on the side of the audience.—Chicago Daily News, October 23.

The occasion was clearly an ovation for Mr. Hamlin. \* \* \* Even those who remembered him most kindly were surprised at the growth of his art. \* \* \* Never of a startling robust type, he, however, attained such moments of dramatic fervor and strength of conception that there seemed to be nothing beyond him.

He gave lavishly of his abundance of temperament and vigor. His smaller songs were perfect miniatures, and he did the gentle, the animated, the tender and the humorous music with the same native charm.—The Chicago Examiner, October 23.

## Concerts by the Margulies Trio.

AT the three concerts to be given by the Adele Margulies Trio, at Mendelssohn Hall this season, trios by Beethoven, Mozart, Brahms, Tchaikowsky and Arensky will be performed. Also sonatas for piano and violin, and piano and cello by Grieg, Brahms, and a new work by Jemain. The dates of the concerts are Friday, December 8; Saturday, January 13, and Saturday, February 24.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

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**Katharine Eldred's Method.**

THE principles underlying the vocal teaching of Katharine Eldred, of Washington, D. C., are based upon these propositions: First, that the air passages, vocal tubes, &c., of nine people out of ten are clogged and encumbered by mucous and extraneous accumulations, results of frequent colds, effect of rude climate. Second, that it is possible by the continuous and correct action of certain vocal vibrations to dislodge and entirely remove these accumulations. And, third, that a certain series of exercises has been formulated and tested by experience, efficacious to produce these happy results. The consequence of such purification, naturally, is to clarify, purify, sweeten and strengthen the tones of the voice, and also to reduce the possibility of constant cold taking, and fear of same, which is one of the banes of the singer's existence.

Hattie Clapper Morris, of New York, has become famous through success with the above discovery and formulation. Its application to the human voice has been taught by her to Miss Eldred, now established in Washington, and following this course with her pupils. The wording of part of one of Miss Eldred's circulars will perhaps more clearly than any other indicate what is meant.

It is claimed by the Morris Method that the great regulator of the voice—that upon which depends its quality, range and volume—is the condition of the air passages. The whole secret of the method is therefore, to force air into all these passages, which process, with certain vibrations of tone, loosens and expels the catarrhal accumulations under which the voice lies buried, thus producing an immediate change in the voice. When there is natural voice and slight

obstruction the result is magical, but with bad cases of catarrh, weak throat, &c., a longer time is necessary and greater patience, but the result is absolutely certain. It is needless to say that Miss Eldred trains as well as develops the voice.

All forms of throat and bronchial trouble are removed, and catarrh with its attendant ills, including catarrhal deafness, are cured. This is done by removing the accumulations and thereby reducing the inflammation of the mucous membrane—the cleansing and healing properties of oxygen being well known.

The voice developed by this method is, first of all, unlimited in range, because by clearing the air passages of the head and making a free channel to the chambers of resonance in the forehead the high voice is developed to its fullest capacity. By the same process all tubes leading to the lungs are freed of obstructions and the low voice developed with equal ease, so that sopranos have fine low tones and contraltos equally good high ones.

"Wonderful" is advisedly used in connection with the method, since it has accomplished with voices results that hitherto have been considered hopeless and even impossible. The old methods of vocal culture only produce fine singers where there are promising natural voices to begin with, and they offer no relief or immunity from colds and throat troubles. One has only to follow the careers of eminent singers of all countries to find how short lived is the beauty of their voices and what hourly terror they are in of contracting colds and resultant throat conditions which entail partial if not entire loss of the singing voice.

**Marie Hall's New York Debut.**

MARIE HALL, the English violinist, will make her New York debut at Carnegie Hall, Wednesday evening, December 8. She will be assisted by the New York Symphony Orchestra in the following program:

Overture, Mignon.....Thomas  
Concerto for Violin.....Tchaikowsky  
Marie Hall.  
Concerto for Violin (in D).....Paganini  
Marie Hall.  
Procession of the Pilgrims Chanting Their Evening Prayer,  
from the Harold Symphony.....Berlioz  
Introduction and Rondo Capriccioso for Violin.....Saint-Saëns  
Marie Hall.

**The Loeb Conservatory of Music.**

THE MUSICAL COURIER has received the following communication:

Publication of these two items will be very greatly appreciated. Institute of Musical Art, City of New York. Kindly do not use before October 29.

Frank Damrosch, the director of the endowed Institute of Musical Art, New York, announces that the speakers at the formal opening of the Institute, to take place at 53 Fifth Avenue, Tuesday, October 31, at 4 p. m., will be President Woodrow Wilson, of Princeton University; C. C. Cuyler, president of the board of trustees of the Institute, and Prof. Felix Adler. Mr. Damrosch, also will deliver an address. There will be music by Professor Dethier, who will open the new Roosevelt organ, and the choir of the Musical Art Society. Despite the very large enrollment, there are still a large number of applicants for admission.

A new and very important course of lectures just announced by the Institute of Musical Art is to be given this year by Walter Damrosch, founder and conductor of the New York Symphony Orchestra, being explanatory lecture recitals on some of the principal symphonies and operatic works. These lectures will be part of the special courses for music lovers at the Institute, which offer an intensely interesting opportunity to combine great pleasure with

instruction in music. An important feature, of course, in the series of thirty lectures on "How to Listen to Music." Students will not only have the privilege of attending a great variety of special lectures and series of lectures by prominent musicians and lecturers upon the musical events of the day, such as the principal symphonies, choral and operatic works to be performed, but they will also enjoy the privileges of attendance at all concerts, recitals, &c., provided by the Institute, among them being chamber music concerts by the Kneisel Quartet, piano recitals by M. Stojowski and recitals by other members of the Institute faculty.

**The Wolfsohn Season.**

HENRY WOLFSOHN'S catalogue and reference book for the present season has appeared, together with a list of artists and their advertisements and a list of hotels recommended by Mr. Wolfsohn. Mr. Wolfsohn has four pianists, five violinists, two cellists, two quartets, one trio and a sextet on his list, and of baritones and basses he has eight; tenors, six; contraltos, five; sopranos, six; in addition to which he has special attractions, such as concert companies, Pugno, Bessie Abbott and Marie Hall. Such a list indicates a season of importance in the Wolfsohn musical bureau.

The soloists of the Leipzig Gewandhaus concerts will be Helene Staegemann, Edyth Walker, Berta Morena, Antonia Dolores, Hermine Bosetti, Maikki Järnefelt, Marie Kraus-Osborne, Dr. Alfred von Bary, Carl Scheidemantel, Dr. von Kraus, Ferruccio Busoni, Ernst von Dohnanyi, Prof. Carl Reinecke, Alexander Siloti, Eugen d'Albert, Vera Maurina, Mischa Elman, Henri Marteau and Jacques Thibaud.

Musicians of every kind and station should raise their prices and demand more money for their work. This country no longer deals in small amounts; only millions are considered. The price of everything has risen. The cost of living is up, the cost of clothing, food, light, transportation, traveling, insurance, amusement, coal, rent—everything is up, 'way up. Music is a luxury. Let those who have the money pay for music, and pay well. Musicians, you are underpaid. Opera and concert singers, and oratorio, and choir, and comic opera and vaudeville singers, and pianists and violinists, soloists, teachers, players on wind and brass and percussion instruments, and chorus singers, and opera soloists, orchestral players, restaurant and hotel and ferry boat and picnic players, and players and singers and musicians of every sort and degree, and also you men and women who live by writing criticisms on music and musicians—all of you, raise your prices! Nothing for nothing! Up with the prices, 'way up, and keep them there! Up with the prices! Up!

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